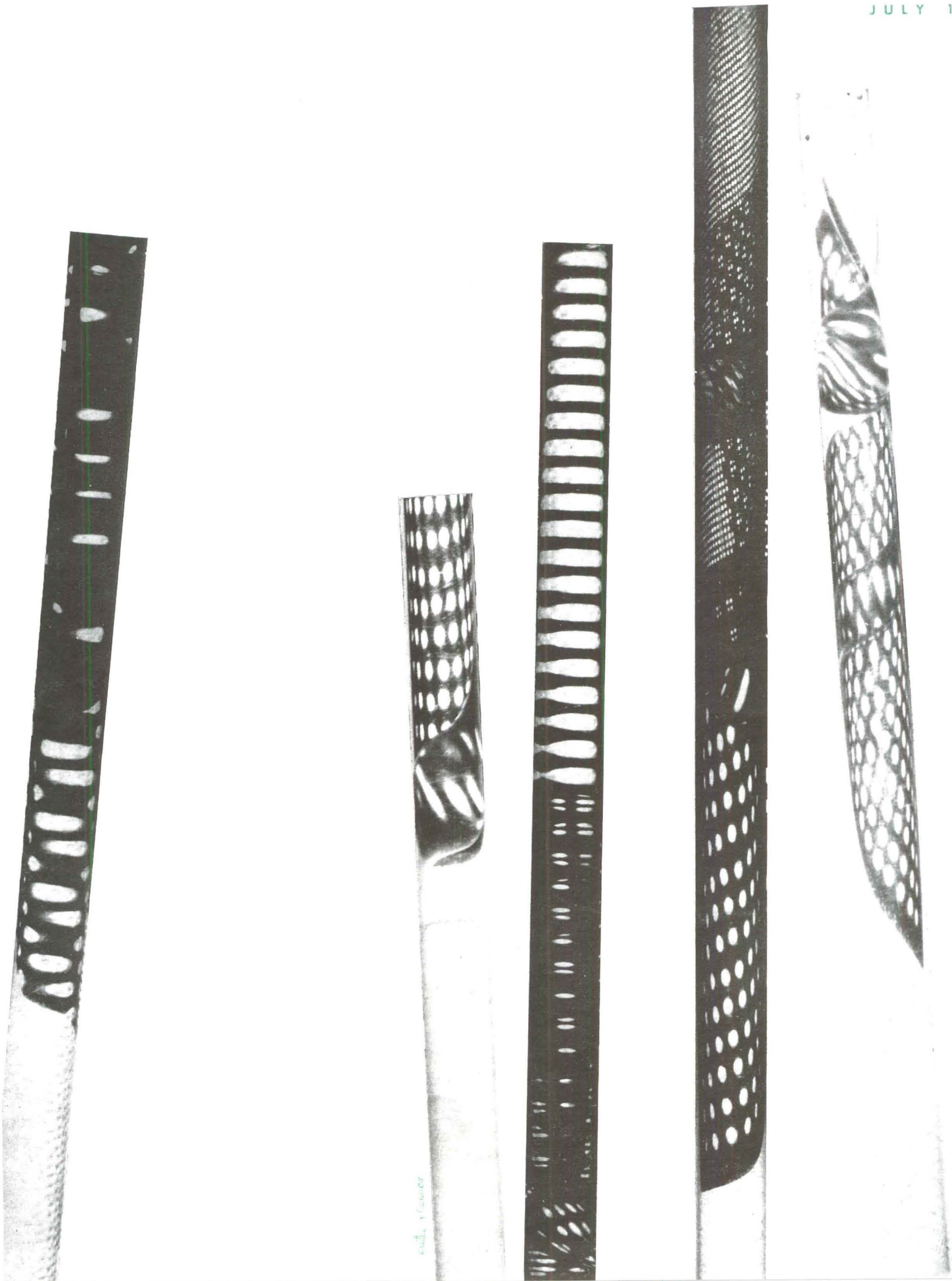


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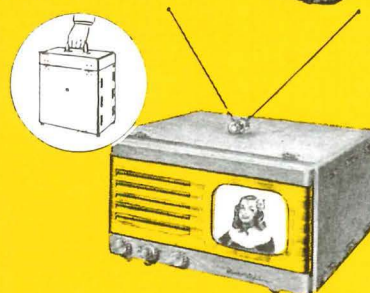


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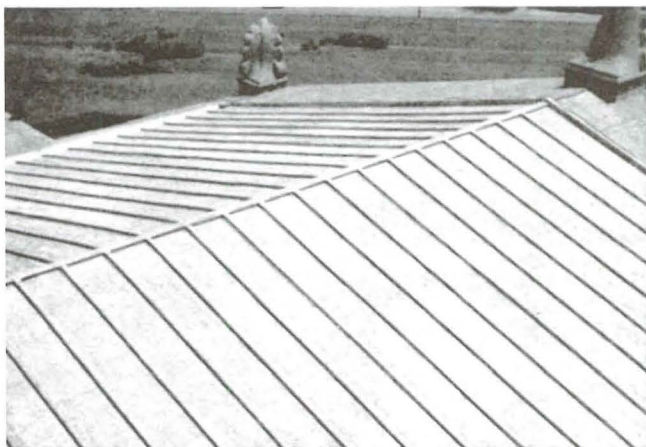
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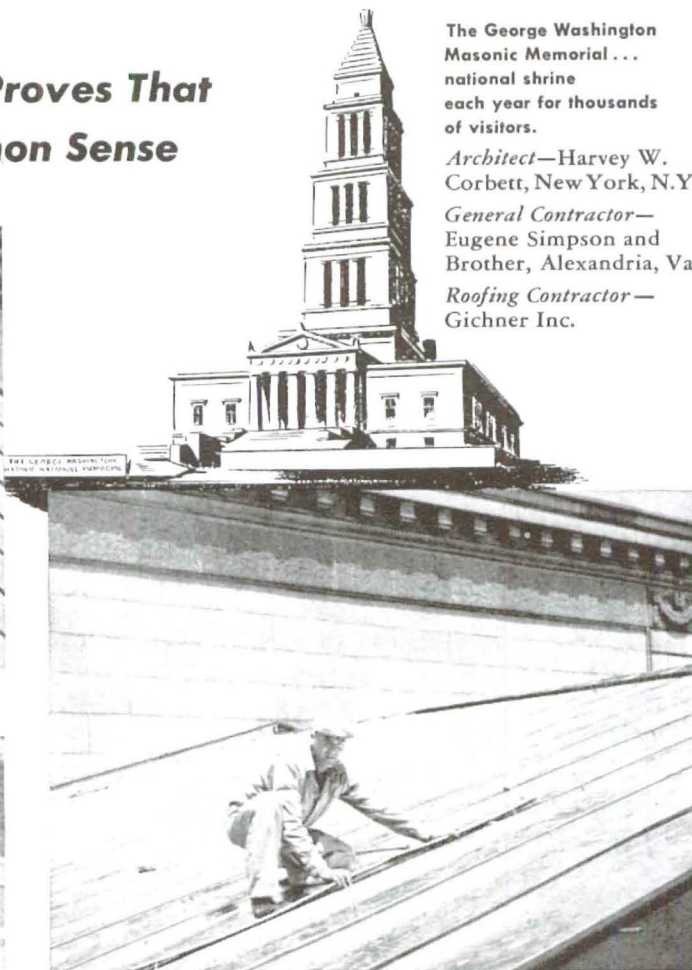


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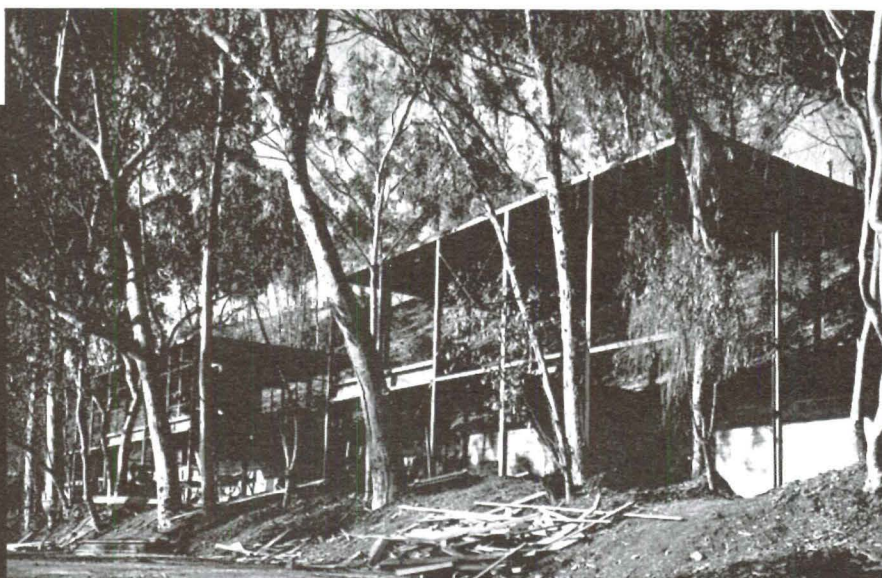
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in Case Study Houses
8 and 9:

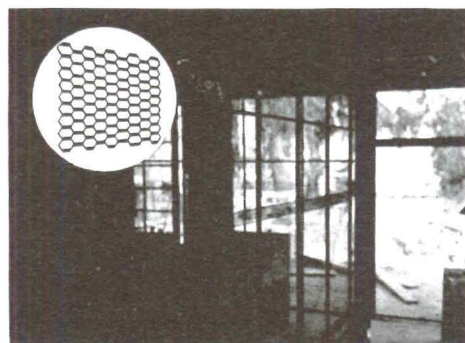


"The best proof of the aesthetic and architectural value in the use of these products probably lies in the fact that in the C. S. House for 1949, which was designed after No. 9 was started, we chose to leave exposed the Truscon 'O-T' Joists and the underside of the 'Ferrobord' steel decking. When the buildings are finished and these parts are painted, I anticipate their adding greatly to the crisp freshness of the building.

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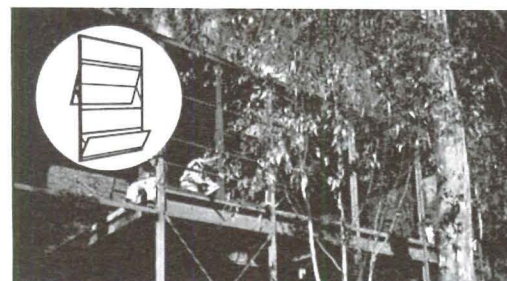
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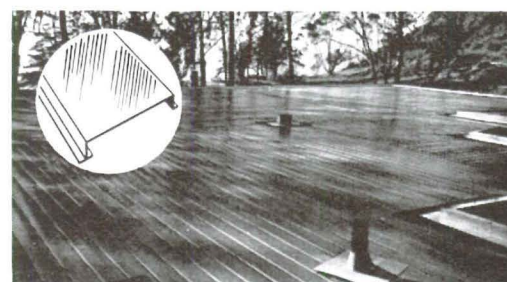
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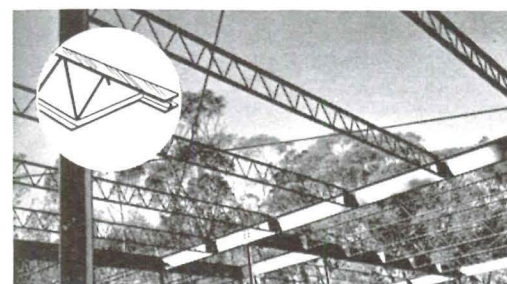
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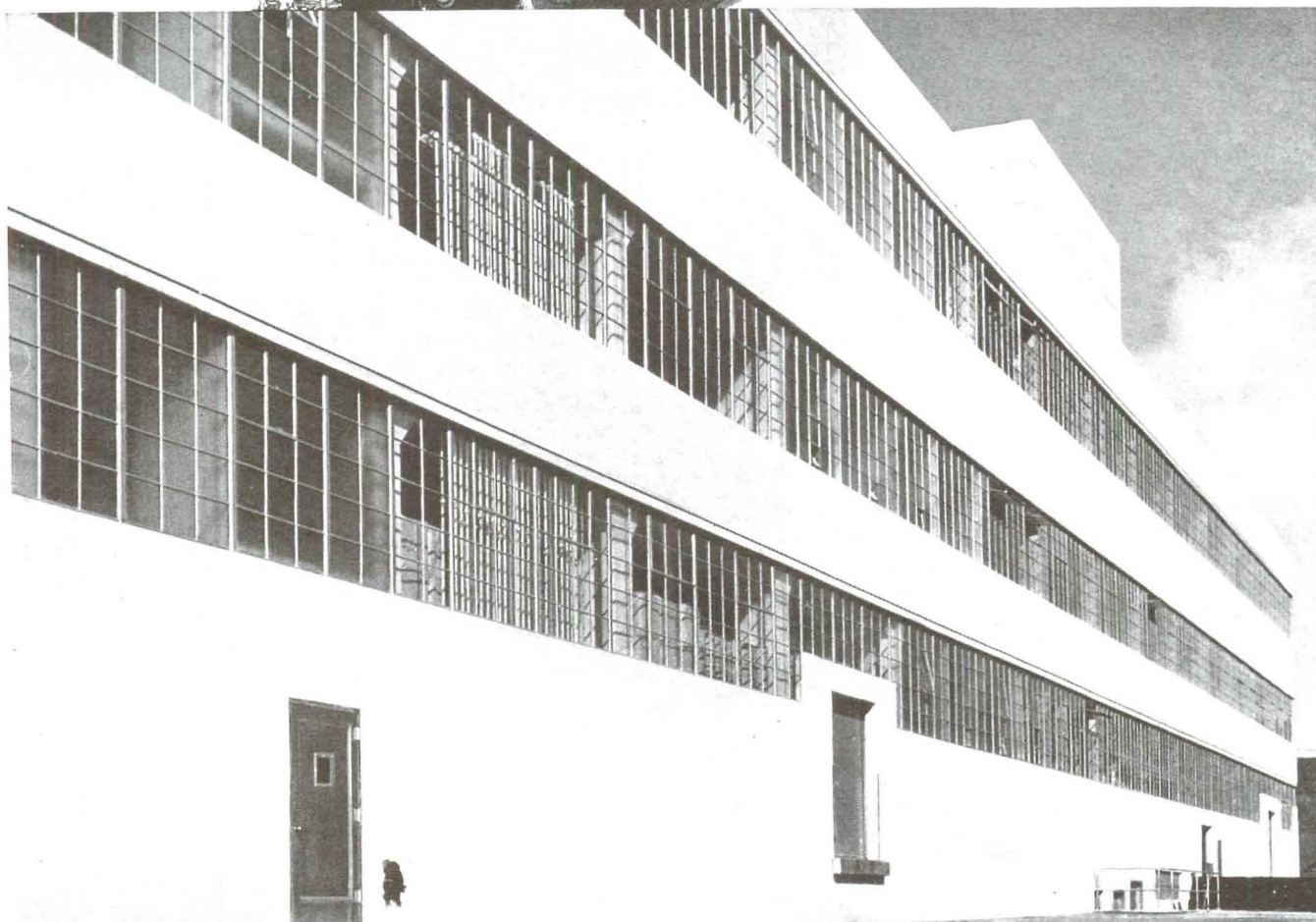
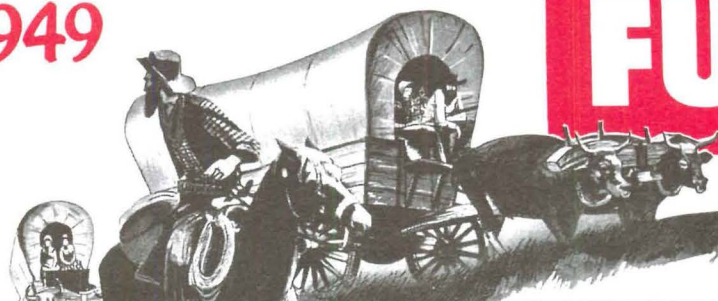
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1849-1949

FULLER

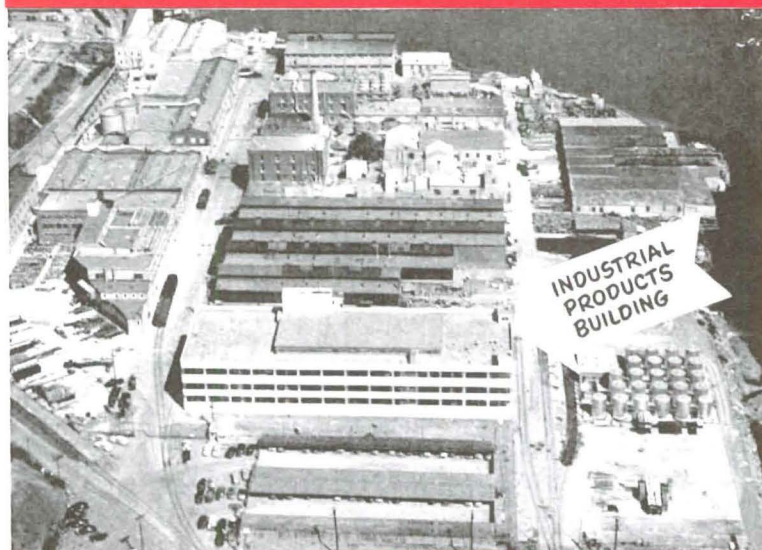
**At San Francisco, Fuller adds a
NEW MILLION-AND-A-HALF DOLLAR
INDUSTRIAL PRODUCTS BUILDING**

HIGHLIGHTS:

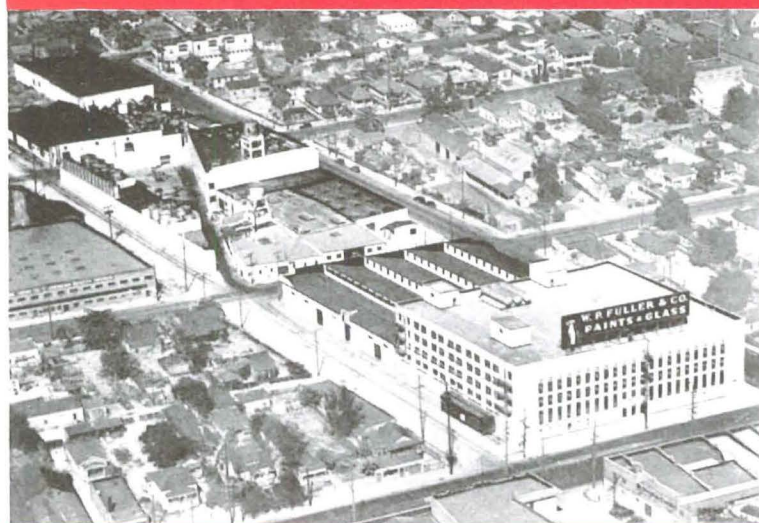
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- 200,000 gallon per month capacity—with space to double output.
- 10,000 industrial finishes formulated covering automotive, woods, metals, plastics, leathers and composition surfaces.
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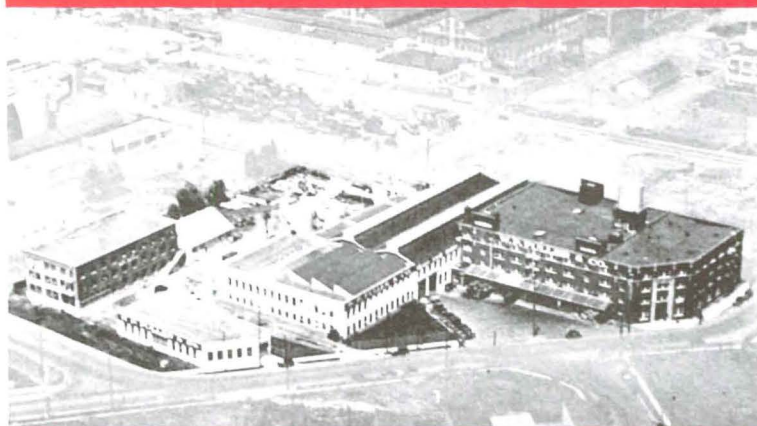
Celebrates its Centennial



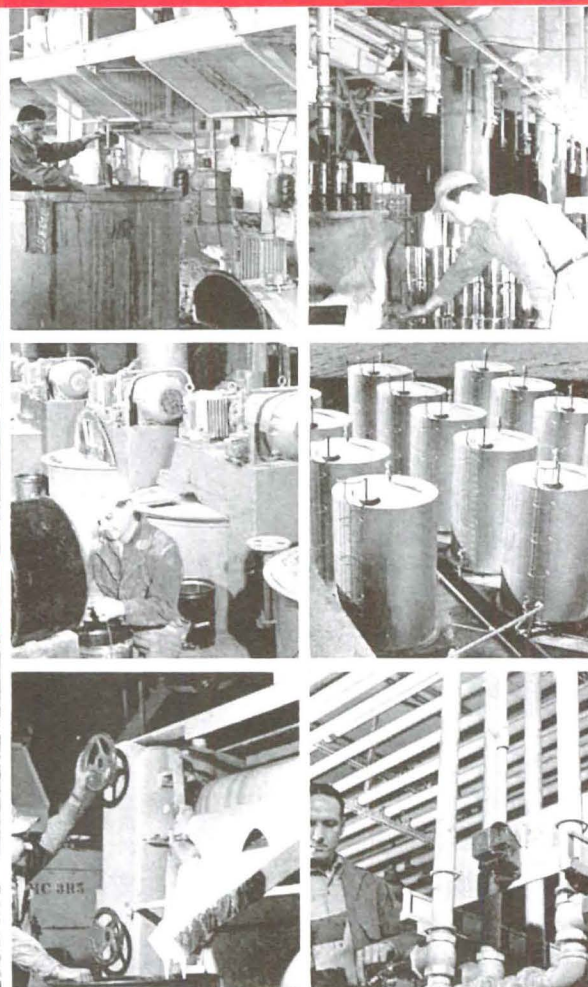
Huge South San Francisco Factory, showing new Industrial Products Building with its own Tank Farm.



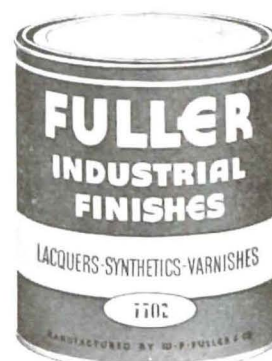
Los Angeles Factory, Laboratory and Warehouses.



Portland Factory. Fuller's tri-city facilities exceed those of any combination of other like Western manufacturers.



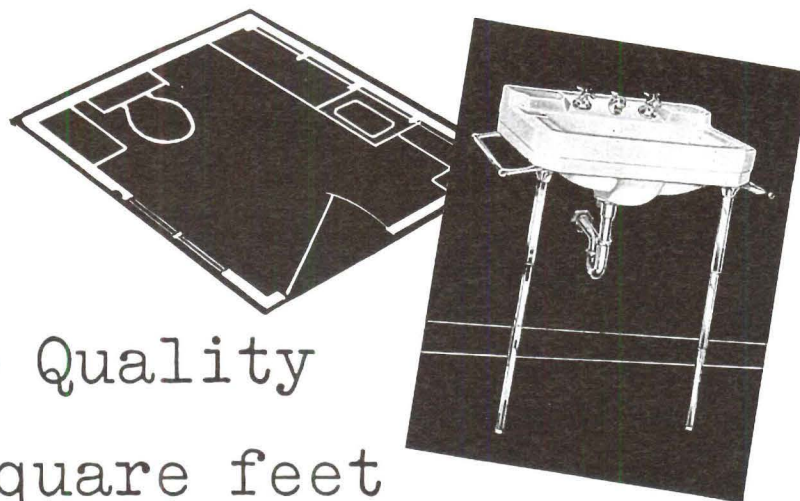
Six scenes of some of modern equipment in new Industrial Products building. (Top, left) Battery of 34 500-gallon stationary agitator tanks on second floor. (Top, right) First floor outlets of stationary agitator tanks. (Middle, left) Section of 16 100-gallon paste mixers. (Middle, right) 12 of 24 new 15,000-gallon storage tanks. (Bottom, left) One of six roller mills, grinding white enamel base for synthetic finish. (Bottom, right) Small portion of the 50,000 feet of piping in new building.



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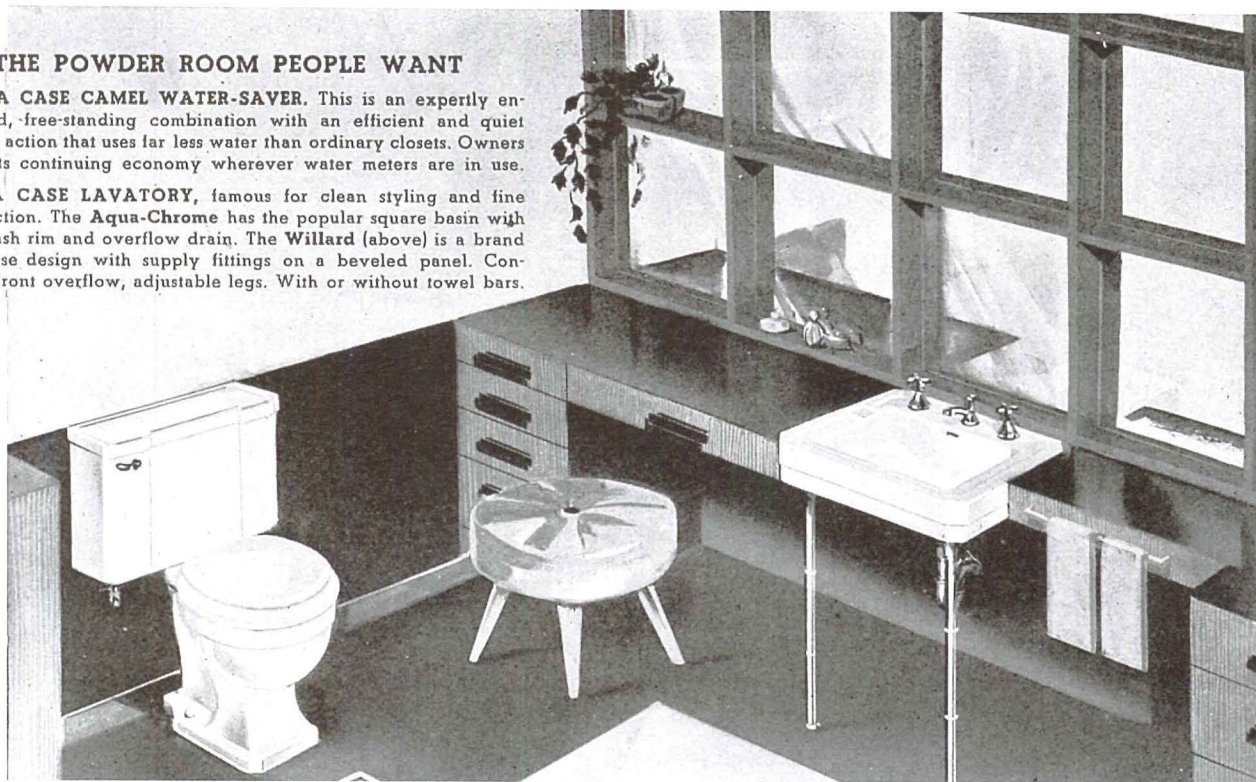


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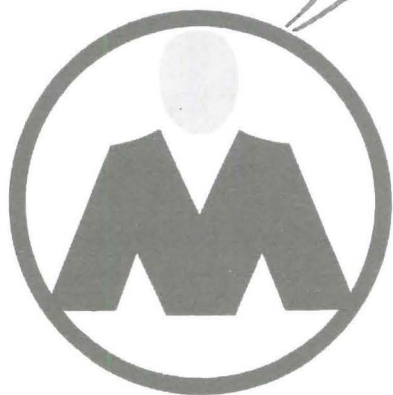
Case

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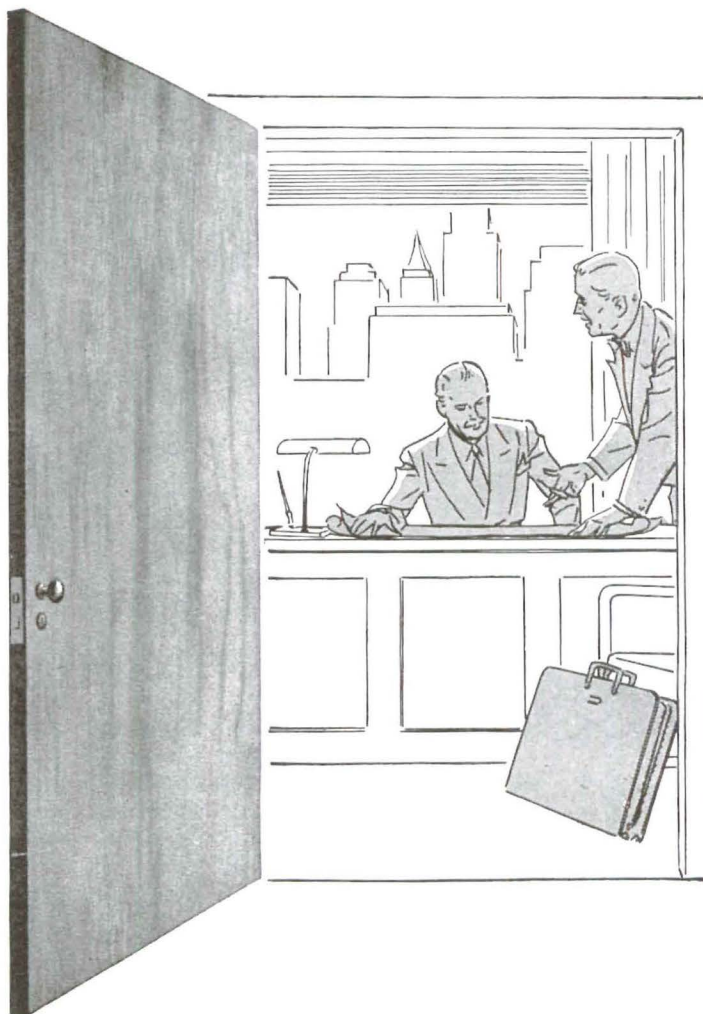
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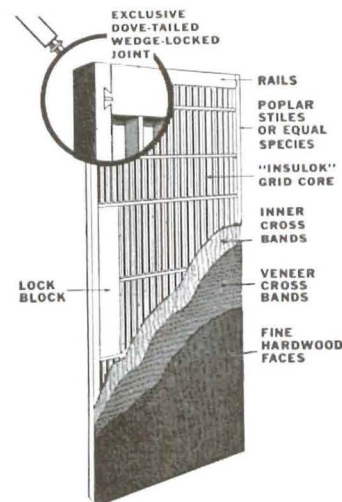
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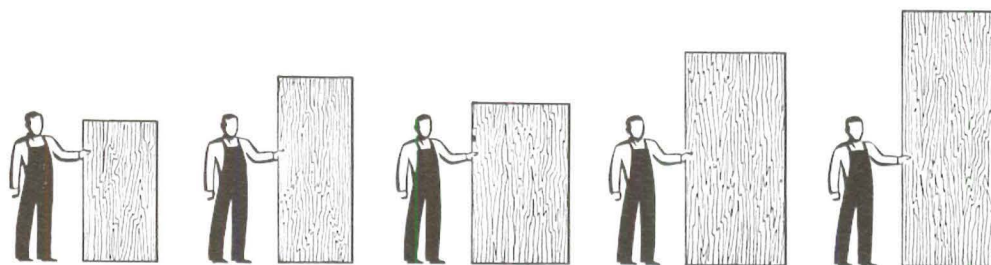
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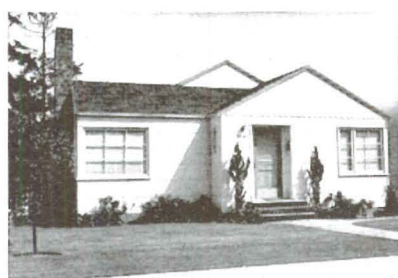


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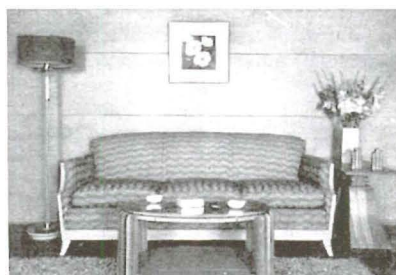
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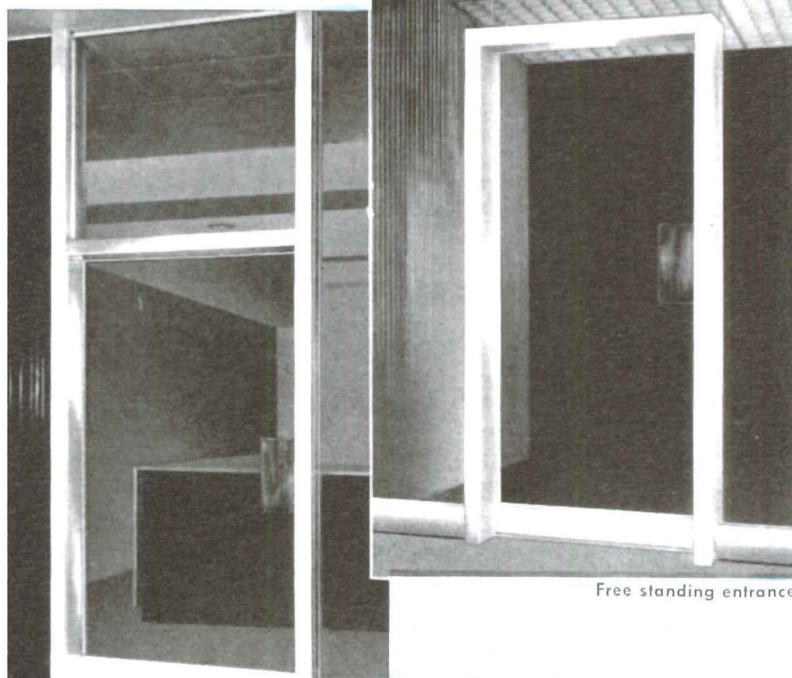
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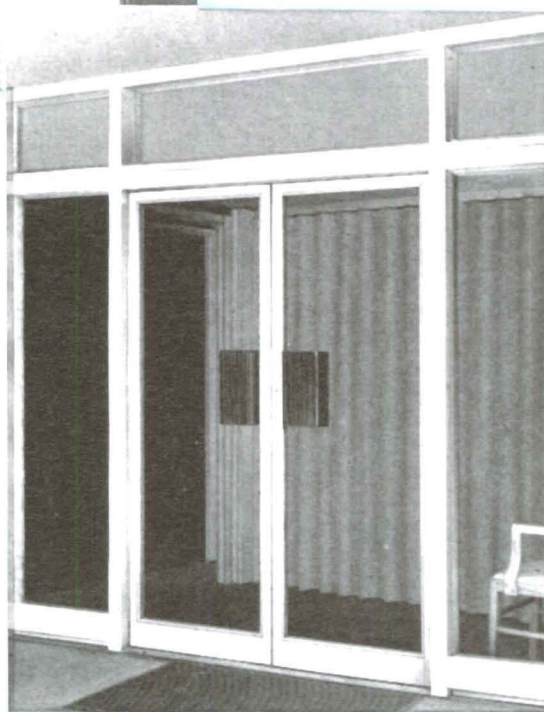


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ART

E. BOYD

A recent group show at the American Contemporary Gallery gives, to those who have followed one man shows there, a good chance to evaluate this dozen and odd painters. In no sense of a common style is this a group, but it is one in the mutually experimental aims and manners of working of the artists. The creative progress to be seen in some of these pictures compared with others of only a year ago is exciting. In particular three by Robert McIntosh are drastic departures from the labored bones and abstracted fish of the recent past; one called "Elephants" is in depth, with moving forms and textural life. Two oils that remind us of stained glass are rich in personal selectiveness, two dimensional fugues in blue and green, respectively. All of them suggest that McIntosh has returned to problems proper to painting—color, form, light, quality, and that much neglected factor, the delectation of the spectator..

Julius Engel has been experimenting with abstract patterns and chromatic color; last year space began to materialize in a few of his pictures. In recent ones he seems to have found more to say than merely solutions of design problems; washes of clean color and free swinging line have brought his painting alive. Acquired disciplines of abstract composition seem to have given him nearly effortless organization and rhythm. Traces of pseudo-realism, surprisingly, are apparent and may, if allowed, add mass to Engel's new space dimension.

The decorative fantasies of Bertoia, cool as sea bottoms, are as tasteful and inventive as ever. Michael Frary has a knack, it is a little like waiting for the results of an eight-day cycle race to try to guess whether he intends to use it in prismatic planes or in turbid pigments. The basic shapes and muted tones of his small "Sea and Rocks" are a far cry from some of his sailing pictures, yet they have survived appalling lumps of over-painting to remind us of Marsden Hartley whistling through a keyhole. Leonard Edmondson's oil abstraction that drew a prize at San Francisco this winter is more spontaneously colored than most of his compositions.

Coming up fast is Jan Stussy, as prolific of oils, watercolors and lithographs as he is curious about stylistic idioms. At present everything is grist for his mill, from the T-square draftsman's line through wet wash to post-Impressionist color modulation, with bows to Bakst, Braque, Soutine, and local contemporaries along the way. Alice Rahon (Paalen) is the most amusing of the gallery's string, her incised pictographs, in sanded paint that runs a sophisticated scale, are the sort of willful infantilism that is too often overdone but she handles her medium successfully. Catherine Heerman, thoughtfully consistent in feminine variations upon still life in the French manner of beautiful painting for its own sake, ought to find her metier in lithography, to judge from the luscious quality of her black and white drawing.

The sum of our impression is that all of these painters are thinking of their craft in terms of progress, none of them has settled into safe and sure success grooves. Formulas of yesterday are tossed out as soon as their contribution to better painting ends. Since ACG moved to 464 North La Cienega last winter the larger wall space is a great improvement. After recent casualties among small galleries and the closing of the Modern Institute of Art it is all the more important that the actively experimental younger painters of this region have at least one place where their current work is to be seen. It is to be hoped that public support will enable the ACG to continue.

Two recent controversies of national interest deserve serious

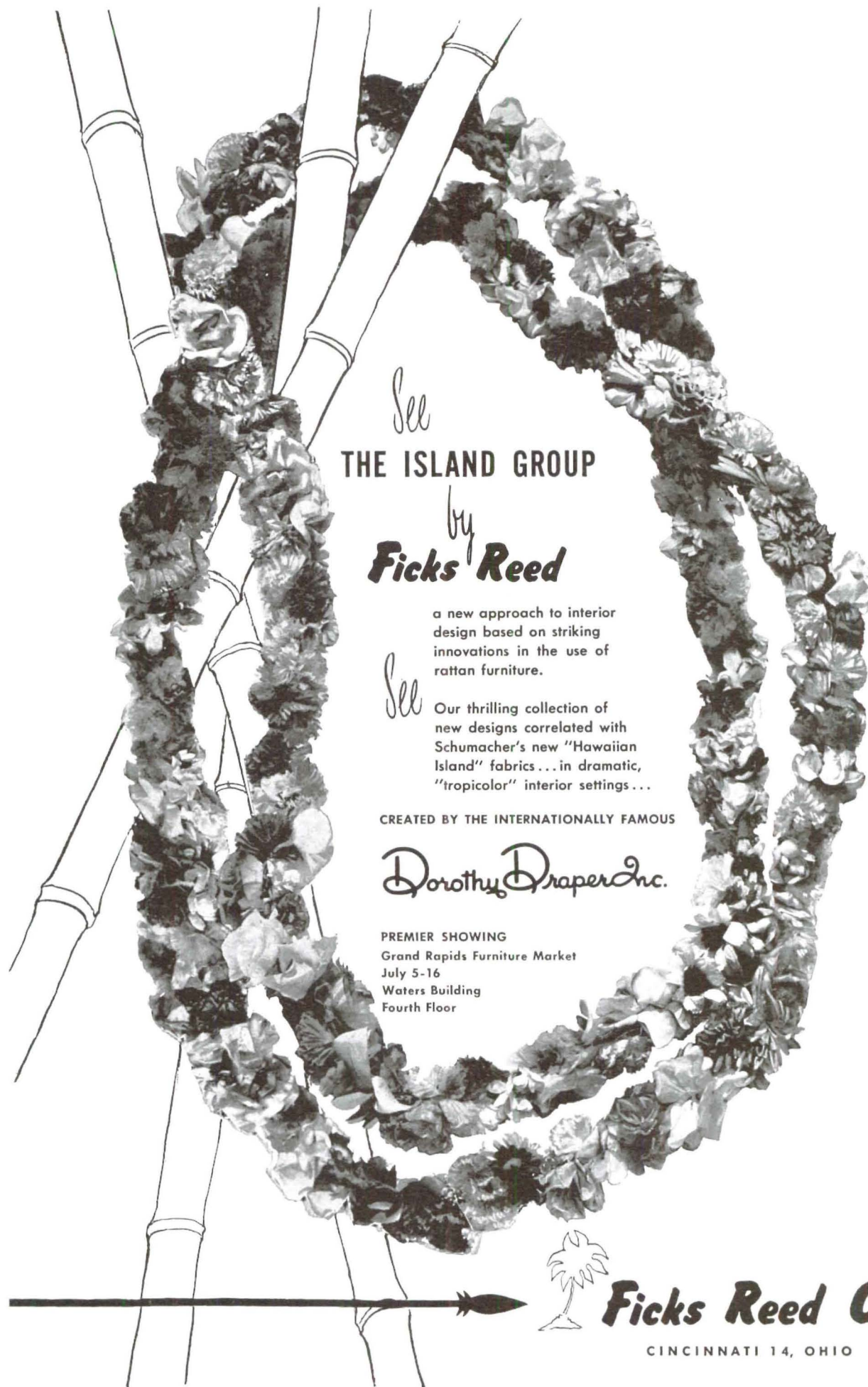
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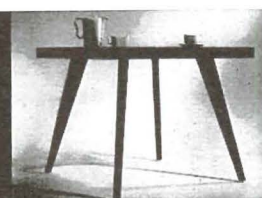
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thought; the attack on modern artists as "Communist-inspired" by Representative Dondero of Michigan, while criticizing the frustrated travelling show from the State Department and also Artists' Equity, and the Library of Congress-Bollingen award to Ezra Pound. Defense of the artists via their own spokesmen and other Congressional Representatives has been given space in the press and art magazines; although the implications of the Pound controversy are even more pertinent to freedom of the arts, discussion of this has mostly been confined to literary magazines of small circulation. Briefly, the annual Bollingen award for outstanding poetic achievement is determined by a committee of Fellows of the Library of Congress, appointed by the Librarian. This year the Fellows included T. S. Eliot. The award was made to Pound for his "The Pisan Cantos." Immediately, literary editors, university professors and students, school teachers, poets, and other interested persons took sides in the matter. The award was denounced as an insult to patriots, because it is given by a government agency, because Pound was accused of treasonable aid to Italy during the late war, and, although he was found not guilty in military courts, he was adjudged insane, because the Cantos express the philosophy of race hatreds and fascism, and because his poetry is not poetic—to some readers it is merely not English. Most of the quarterly reviews and poetry magazines went on record in defense of the principle of confining consideration of the award to literary quality, irrespective of the author's ideological bias, but with varying opinions on the value of "Pisan Cantos" as poetry. Now the Saturday Review of Literature, more widely read than the "little" magazines, has run a two-issue attack on the award, with the declared agreement of the editors. This gave the above reasons together with severe criticism of the Library of Congress, its Librarian, the Fellows, the Bollingen Foundation, (donors of the Prize Fund but not factors in the decision of the award), the publishers of Bollingen award books, and other persons not even connected with the committee. All of these institutions and persons were accused of political sympathies disloyal to their country; criticism of Pound's poetry was adverse. In conclusion it was suggested that although the disgrace of this award cannot be erased, future repetitions of such insults to the nation might be prevented by supervision of the awards, or by screening of the committee of Fellows—presumably for political eligibility—or by abolishing the award altogether.

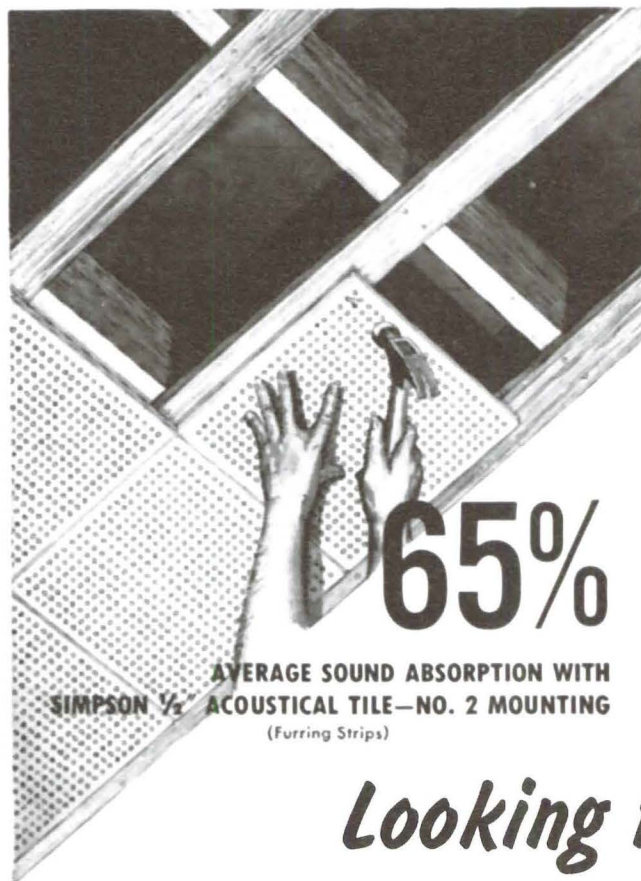
Ordinarily the SRL is liberal in its views, devoting space to comment on matters far beyond the limits of book reviewing; it is for this reason alarming to find so vindictive a campaign against freedom of the creative arts between its covers. In all fairness, the SRL has now printed a carefully worded reply from Luther H. Evans, the Librarian, in protest against the unfairness of this attack upon the program of the Library of Congress, of which the Bollingen award is only a part, on the basis of political prejudice. Mr. Evans refutes minor points, for instance, that citizenship in the United States is not required of the Fellows, so that the inclusion of T. S. Eliot on the committee is proper, and that he is included on the basis of his literary ability rather than his social attitudes. Mr. Evans candidly admits that in his personal judgment the "Pisan Cantos" are: "an unfortunate choice—hardly poetry at all." But, he goes on to say: "I would be engaging in an improper interference with free scholarship if I were to substitute my own decision in this matter—I think that for me to interfere with the work of scholars would be far worse than to award the prize for a book which did not deserve it. After all, a cure is available in scholarly terms for scholarly errors, but I know of no cure for the bureaucratic error of over-riding scholarly judgment in cases of this kind." Such fair thinking is comforting in these days. If we substitute the word "artistic" for the word "scholarly"

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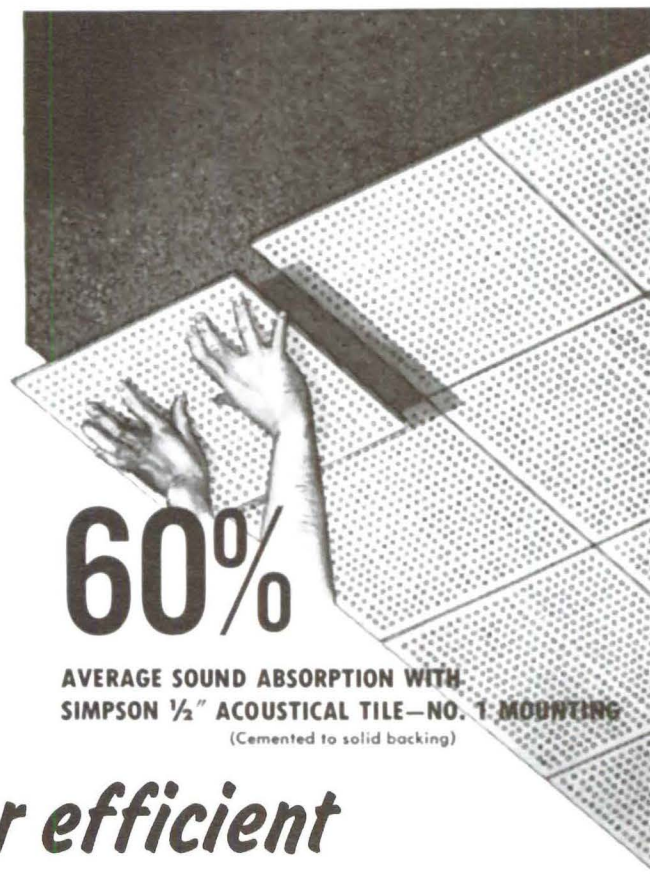


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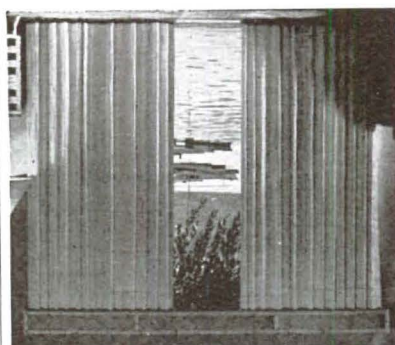
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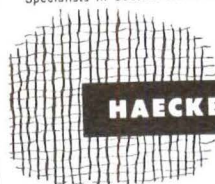
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throughout his statement, it is equally applicable to the current outbreak of attacks on artists by politicians and others not entirely qualified to judge such matters.

The two episodes, the Dondero smears and the Pound award, bring us to the unavoidable conclusion that hysterical prejudice might be as catching as measles, and that citizens proud of their liberalism are as susceptible to contagion as the uncritical public. Some of the same people who took up the cudgels against proposed government censorship of plastic arts are, at the same time, approving censorship of literary arts while seemingly unaware of their contradictory behavior. To quote Mr. Evans again: "I am deeply disturbed by one point of view—that poetic quality must somehow pass a political test. In my many years of study and teaching in the field of political science I came to regard a political test for art and poetry as a sign of dictatorial, illiberal, undemocratic approach to matters of the mind." We have only to look at paintings, films and literary products of Hitler's Germany and Soviet Russia, tailored to official requirements, to know how deadly such supervision is to creative effort. Thought control, no longer a prop of fantastic novelists, is moving in upon us and if we are to preserve the healthy freedom which, we think, is our birthright, everyone must consider, before he accepts an opinion upon artistic matters, whether it is based on merit, or on irrelevant emotional appeal. There is nothing new in this idea, but repetition will keep it from being smothered.

U.C.L.A. students, who have made lithographs under the direction of Clinton Adams at the L. R. Kistler workshop during the last semester, show some interesting uses of the medium in grain, wash, scratch and dry brush work. The successful control of problems of form and pattern while mastering lithographic techniques reflects the close teamwork between Adams, as art instructor, and Kistler, as printer from the stones. Some of the students have made prints with more appeal than those of better known printmakers, notably John Corbeil and Leta English, whose respective uses of dry brush textures, and a remarkable play of graining in opposed directions, resulted in desirable prints.

BOOKS

ART AS THE EVOLUTION OF VISUAL KNOWLEDGE—Charles Biederman, published by the author, Red Wing, Minnesota, 1949—\$15. Charles Biederman is a Constructionist, a member of a relatively small group of artists who pursue the purest principles of abstraction, or "non-camera" art. He has spent ten years in writing a new history of art for which, he feels, there is a need. Beginning with the amorphous scratchings of primitive man he follows art from the Glacial age, already familiar to us in books by Breuil, Frobenius, Pijoan, etc., through the ancient and classical world, early Christian, Byzantine, Renaissance, and until the post-war

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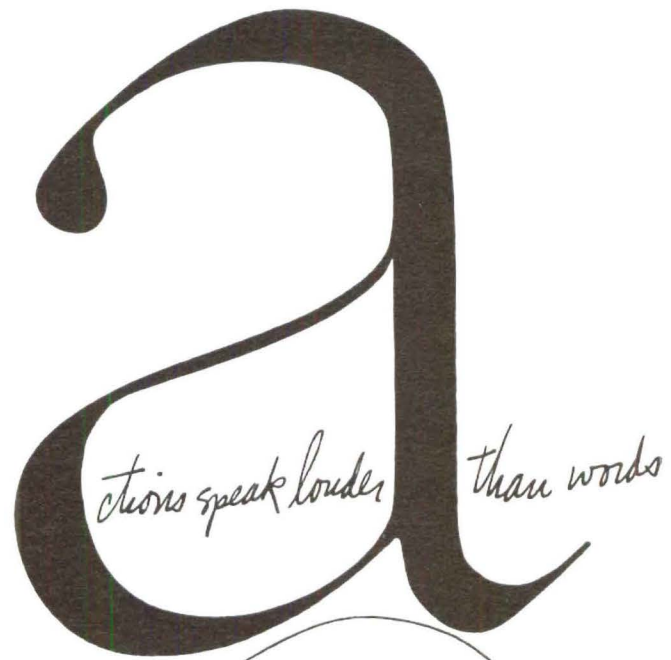
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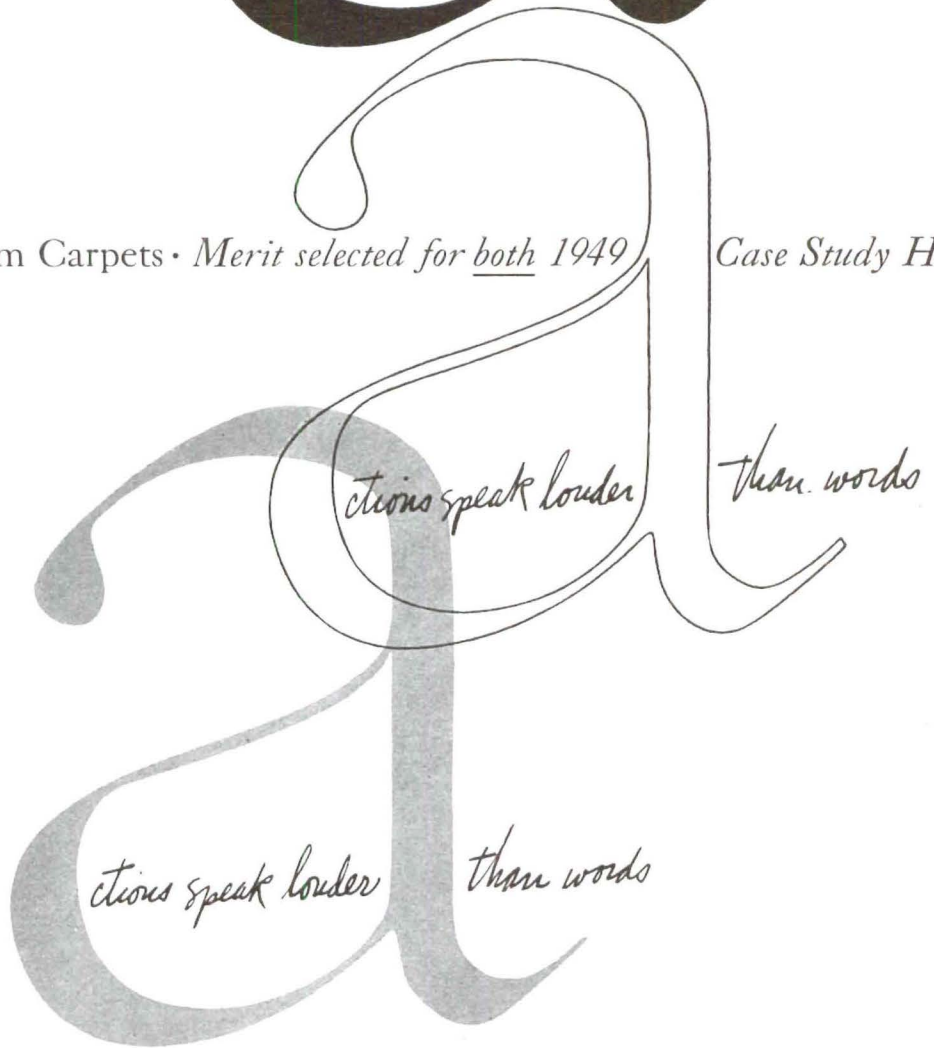
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present. For his purposes Europe is the cradle of contemporary art and therefore the Oriental field, beyond the near East, is omitted. If one were to judge by the plentiful illustrations the book seems to follow a well worn path, the best known works of all ages are once more reproduced. It is in the text that Biederman abandons tradition to hack out a new road through thorny tangles of arbitrary word concepts.

Space limitations did not concern the author, but as they do concern this reviewer we may only briefly note that his definition of primitive art was; symbolism of magical, or religious, import. Primitive man was unable to see realistically, or as we do, and so was content with ideographs. When his seeing developed enough to to permit realism in art this advanced to idealization of nature. Thus, from the end of some prehistoric time, until 1839, Biederman calls all art "Aristotelian." This, he says, is because idealization of reality is a philosophical process. After thousands of years the invention of the camera and so, modern photography, in 1839 put an end to realism in art, for which, says the author, there was no further reason. Significantly, on the heels of this invention painters, released from "camera-art," began experiments with light and color—the Impressionists were the first of many schools of artists who took different directions away from naturalism. The Cubists, apparently, took the right one, but Biederman is clearly disgusted with the speed of Cubism's exploitation and rejection by most of the early 20th century pioneers. His inference is that they were too cowardly, or else too dull, to take advantage of its three-dimensional opportunities.

After "Aristotelian" art ceased to exist we have "non-Aristotelian" art, theoretically expressing non-camera concepts. Living artists, popularly supposed to be of this class by the thoughtless, actually do not belong to it, for the most part, since their works are based upon distortions of "nature-appearances." The Surrealists use "fantasies of reality" as themes, the Abstractionists abstract from natural forms. Thus, says Biederman, most contemporary art, although no longer idealized, is still "Aristotelian," or "camera"



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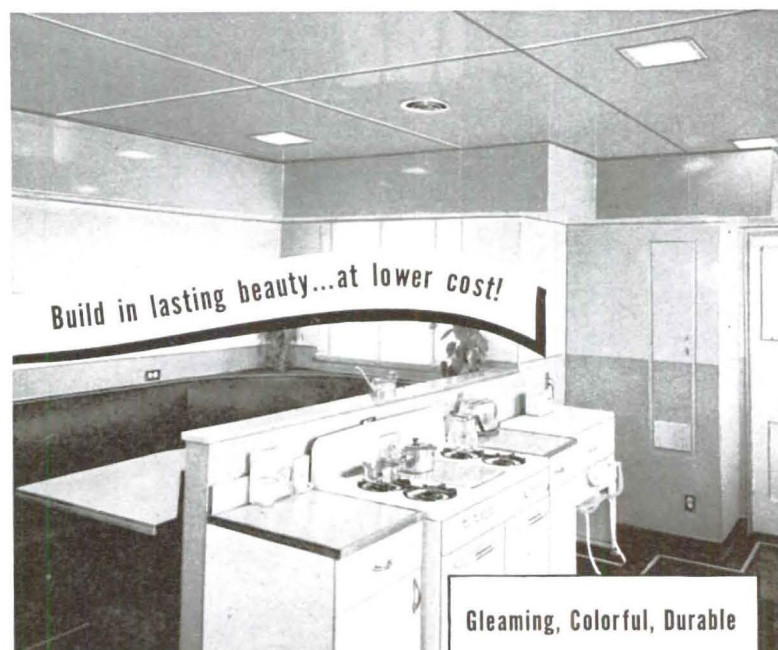
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art. Only the "genuine" Constructionists, extensively represented here by the works of Biederman, Jean Gorin, Naum Gabo and Pevsner, are "showing the way" to our salvation via a "Science-Machine culture."

Beginning with a proposal to "clarify art jargon" to which the reader gladly agrees, the author fills 660 pages of fine print with his esoteric definitions of terms in the name of semantics. He lists a bibliography of 374 titles, quoting at length from all of them; with most of the authors he is in disagreement. In the style of germanic writers Biederman reiterates each point until the reader is stupefied, and makes use of hyphenated terms such as: "see-think, eye-brain, macro-level, psycho-tactile, process-structure." Terms borrowed from Korzybski, perhaps his favorite source of quotation, are ubiquitous: "time-binding, space-binding." Gratuitous hyphens appear, as in: "psycho-logical." Quotation marks, italics, upper case and capitalized adjectives and common nouns distract the eye on every page. This is a random sample:

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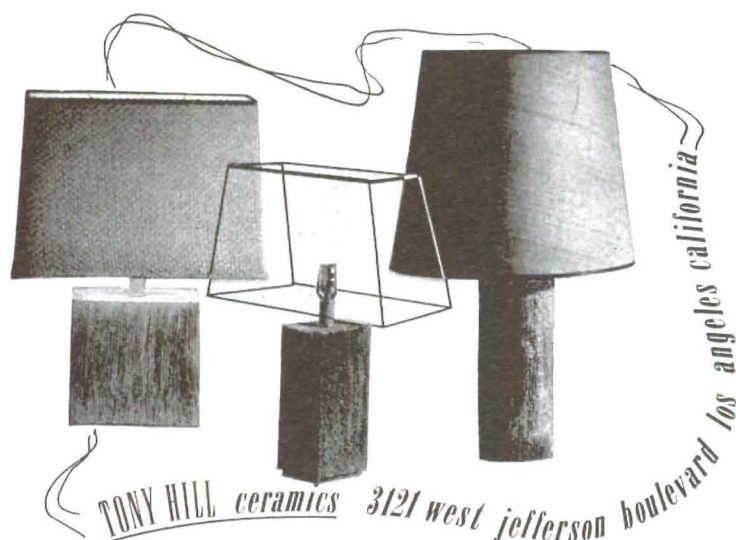


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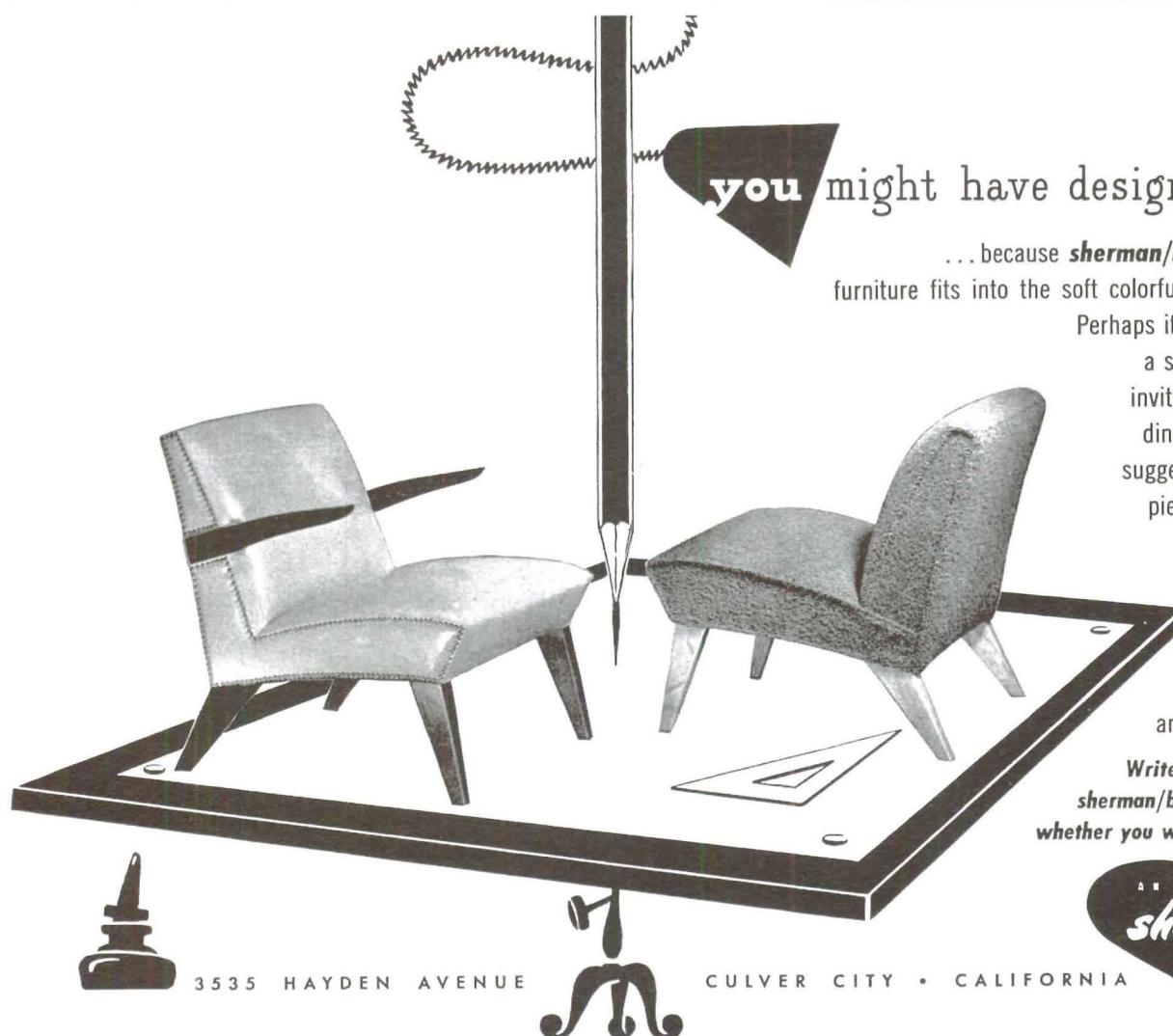
CINEMA

ROBERT JOSEPH

About nine years ago in reviewing "Confessions of a Nazi Spy," which starred Edward G. Robinson, I characterized the film as a bad one on the grounds that it simplified Nazi ideology; the Nazis in the picture were all blood-and-thunder and no subtlety; and the picture itself was heavy with clichés and stock, stereotyped characters. The press in general was generous and hailed this offering as a very courageous as well as accurate portrayal of the growing menace of National Socialism. When my adverse review appeared, the usual epithets were cast my way. Among the more printable things which were said of my viewpoint was the fact that I was one of the few reviewers in Hollywood who was brazenly pro-Fascist and obviously pro-Nazi. As I recall, I lost a few friends, and my critical judgment and my political attitude was, of course, suspect. In retrospect, I believe that time and history bore me out. National Socialism was not a movement which could be estimated or characterized in the usual stock plot and character portrayals of the average Hollywood melodrama.

In characterizing, "The Red Menace" was one of the cheapest pieces of dramatic clap trap of the year, I suppose I must face a fresh set of accusers all over again—and on very much the same charges. I say now, as I said nine years ago, that one cannot encompass a social movement—Nazism or Communism, or the Single Tax or Benthamism, for that matter—with a series of overworked clichés. "The Red Menace" is a preposterous portrayal of Communism in America, a picture which exists in the minds of the writers and the producer and the director of the picture. I have it on reasonably good authority that members of the cast of this first anti-Communist picture themselves went to the director and pleaded with him not to close the picture with a scene of the State of Liberty singing "God Bless America." In this instance cooler and more col-

continued on page 53



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PETER YATES

Ojai Valley is not the center of the universe, but a good many of us who have lived there have come to wonder how anyone could care to live anywhere else. But now this magnetic valley has drawn into it a fresh fantasy. For three years my friend John Bauer, an early patron of our own Roof concerts, when they were but little known, and since then toughened in the trade of concert management by apprenticeship to such masters as the late L. E. Behymer, the Met, and the Cincinnati Summer Opera, has been urging upon Ojai and the neighboring Southern California communities a music festival. At the center of the plan is a theatre, to be built in the valley when a thousand persons have contributed \$1000 apiece, each donation purchasing one seat.

In the meantime, while the money is accumulating, a group of interim concerts has been offered each year in the weeks that lie between May and June. These are presented in the small auditorium of a private school, a charming building, on the steps of which I sunbathed half an hour among a convocation of bees, too much engaged with flowering bushes to resent my presence. The little building beside the brick-walled, cloistered, oak-shaded back patio of the school looks towards one of the many oak groves, so that as often happens in Ojai one comes up from the neighborly cluster of the community into a quiet place, private among its trees.

Here audiences assemble with a feeling of holiday, being away from home and in the country while avoiding the rigor and artificial appetites enforced upon the tourist, to hear a group of programs usually including chamber orchestra, string quartet, and some other especially chosen person or event. My own participation has been limited to a pair of visits. Last season I went to hear the first performance in these parts of the Stravinsky-Ramuz drama of recitation and music, *The Story of a Soldier*. Whatever one might think of the ensemble, limited by stage space and an unbalanced group of performers, the recitation was excellent and

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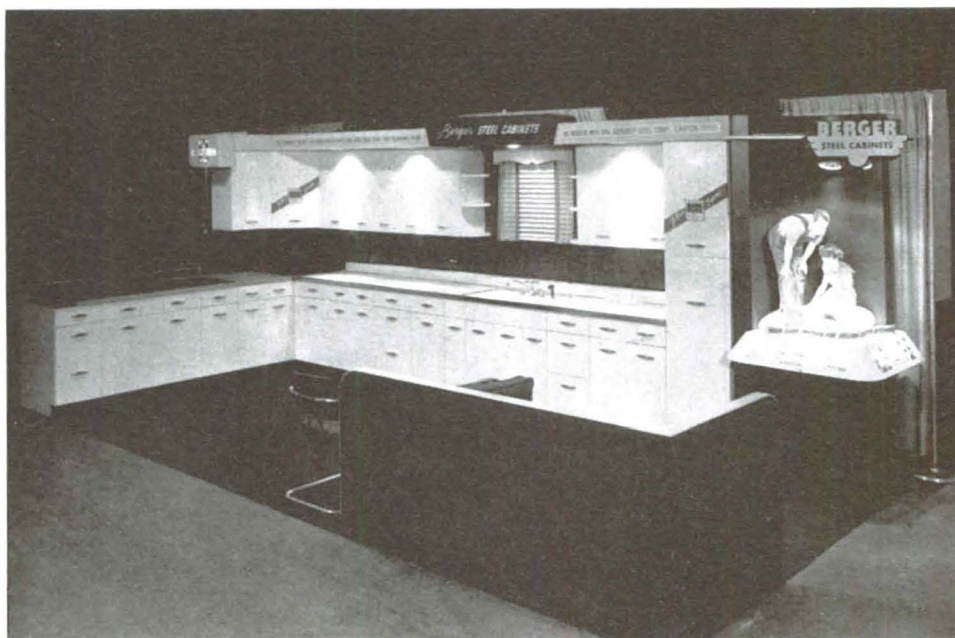
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the music superb. The arrangement of selections of the text with accompanying narrative interspersed between the movements of the musical suite, recorded on acetate and broadcast by KFWB last autumn, should be rerecorded in more permanent form and issued for sale. It would quickly drive from the market the rhythmically debilitated and tonally flabby version currently offered under the direction of Leonard Bernstein. I am not able to understand why Sol Babitz, concertmaster of the Ojai orchestra, whose playing of the demanding solo violin part leads throughout the brilliantly characterized performance, has never, in spite of a rather casual manner on the stage, been recognized at his true worth in Los Angeles. Qualities that in New York, London, Paris, or Berlin would bring an artist a coterie of admirers do not yet awaken similar admiration in this city, which for all its amazing growth in musical activity during the last ten years still remains provincial in its enthusiasm for the most ordinary kinds of ostentatious showmanship.

This season the Ojai programs included an evening of Bach, the Mozart **C minor Mass**, harpsichord solos by Putnam Aldrich, Beethoven cello sonatas by Joseph Schuster, and two concerts by the Juilliard Quartet, as splendid a group of young musicians as one may expect to encounter in a decade. Saturday evening they played quartets by Hayden, Beethoven, and the **Third Quartet** by Schoenberg. Monday afternoon, being Memorial Day, they devoted themselves to the **Third and Fourth Quartets** by Bela Bartok. It was the latter program which drew me, this time in an automobile, over the road that I have twice traversed on foot.

After a half-hour preamble of talk by Halsey Stevens, who commenced by saying he would be brief, the players opened with the **Third Quartet**. This is the least in size and possibly the least interesting of the six but it is by no means insignificant. It was written twenty years ago for a competition in Philadelphia in which it divided honors and \$6000 with a quartet by Casella. Terms of the contest, which may have included a time limit, possibly explain the unusual condensation of the quartet and its somewhat external bravura character.

The **Fourth Quartet**, which followed, is in my opinion Bartok's masterpiece in the form, though many prefer the **Fifth** and **Sixth**. The unequalled bravura of the writing, its invention of technical devices so amazing that in a lesser composition they would divert attention from the whole structure, do not conceal from a careful listener the deep rhythmic and tonal unity of the texture and the substantial integrity of the whole effect. As in the **Fifth Quartet**, the first and last movements are contrapuntally related. The

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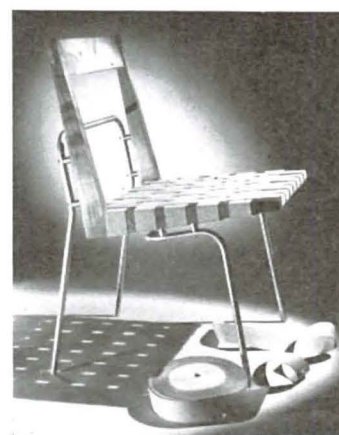
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third movement, like the similar movement in the *Fifth*, is Night Music, that quality of dark and often spectral sound peculiar to Bartok. "Never shall this darkness lighten!" cries the bride of Duke Bluebeard in the fantastic opera *Duke Bluebeard's Castle*; and the answer is "Never!" This quality of darkness fantastically ornamented in night sound recurs in the middle movement *Klänge der Nacht* of the piano suite *Im Freien*, which may be regarded as a looser first study in the five-movement form of the last quartets. In the *Fourth Quartet* the night sound emerges from the cry of a bird, not one of your nightingales but the rather plaintive repetition of perhaps two intervals we awaken too unexpectedly out of sleep.

Connoisseurs of instrumental technic will be astonished by what goes on during the fifth movement, played without bows. The strings are plucked, strummed, brushed, clicked by the thumb nail, snapped against the wood, according to exact instructions, with the utmost musical effect of cross rhythms sharpened by intensities of sound. All these things the members of the Juilliard Quartet carried out with clear, cool precision, full tone, exact coordination of parts, and above all without the harshness that in some circles is thought necessary for an assertion of the "modern" aspects of any music. The result could be comprehended and enjoyed as one enjoys Haydn at his most thoughtful and his most capricious, yet with a different whole significance. The world of Bartok, though fresh and cause for wonder, is more often a place of irony than of humor, because it is undeviatingly tragic. This is not the tragedy of divided faith and opposed causes that one understands in the sonata form of Beethoven, with whom one can both weep and rejoice. For Bartok the entire reality is tragic, and only against this background may one sing of human pleasure or probe revelation. Bartok does not rejoice that this is so; he is no diabolist. He does not agree that it should be so; his music explicitly describes the wishing, hoping, pleading, praying effort to be something else. His political attitudes, his denial of performing rights to Germans during the Nazi dictatorship, the conflict of purposes in *Duke Bluebeard's Castle*, the wordless articulate argument of the singer against the mob in the *Violin Concerto* show how deeply he was concerned to pit the eloquence of his soul against the sternness of circumstance as he knew it. Bartok was no entertainer but another in the great sequence of composers for whom music is thought.

It is good to learn that the Juilliard Quartet is already recording the six Bartok quartets, to be issued next year. Last winter they performed the cycle in New York. They should be invited to repeat this achievement for our benefit in Los Angeles.

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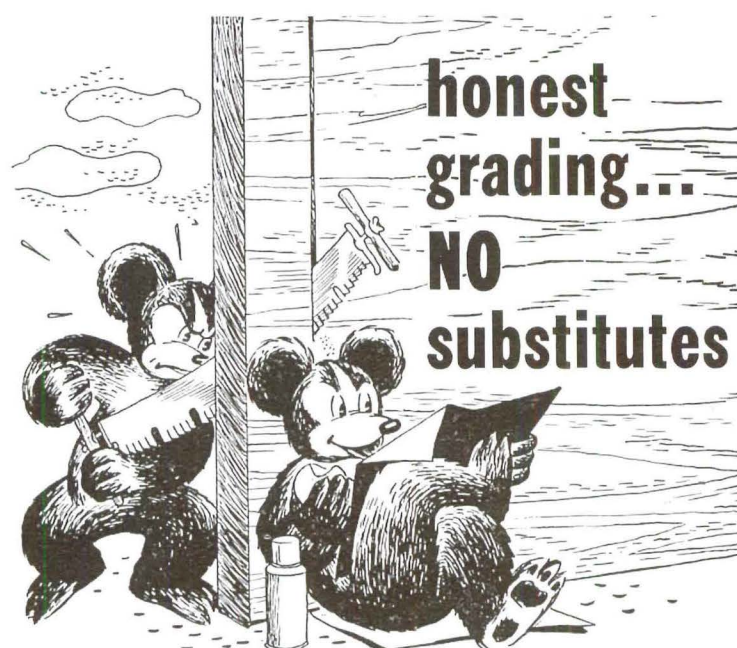
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It is with considerable surprise that many of our foremost educators have discovered that the one thing uppermost in the collective mind of the current crop of college and high school graduates is, of all things, the matter of security. Too many of them, they find, have decided to forego the rigors of the competitive life and settle for what happens in twenty years by way of pension. We are only surprised at the surprise!

Certainly it is not strange that the educated young, taking a good look at the world we have made for them, should forego the temptation to be rugged in order to be merely safe. This, of course, we are not saying is a good thing—as a matter of fact, it is a rather deadly thing—but it is certainly not a thing about which any of us have the right to be naively amazed. It is perhaps alarmingly symptomatic of a growing attitude which leads straight to this awful thing called "the trend toward statism." Actually, it is merely further evidence that Man, in continuing confusion, tends to impose upon himself disciplines that restrict certain rights and freedoms, and it becomes clear that such disciplines are not always imposed by systems, or groups of strong men as such, casting synthetically-made ideological nets over whole peoples. We suppose that the disturbed educators would readily admit that security is a desirable end result. The thing, of course, that upsets them is that these particular young are willing to abdicate the adventure of living before ever having tried their skills, in order to avoid the disturbances and frustrations of competition. There is no reason to suppose that a competitive system is not a perfectly valid way of life, but we forget that if it is to remain at a good working level it must, before all things, be honestly competitive and constantly watchful in the defense of the fair return.

The question of objectives is another matter, and only suggests the enormous morass of argument into which one can be catapulted. With the recent recognition of this disturbing phenomenon it should occur to us and to the educators that there is an urgent necessity to reexamine the ideas and practices of the educational system itself in order to isolate the virus that seems to have taken the guts out of the young graduate. Frankly, the world as it is must be mighty frightening to those who know very little about it, and it is the most natural thing in the world to avoid contest in preference to safety. In its way education seems to have embraced safety to such an extent that teaching itself has been forced to retreat into security, and if we permit it, the university is likely to become a mere repository of knowledge in the same way that most museums have become storehouses of beautiful, dead things.

In general, it would seem admissible to regard the university as the real fountainhead of freedom which we too often attack and permit to be attacked for reasons that have nothing to do with the procedures and practices of intellectual objectivity. Therefore, it is not really surprising, though it is desperately unfortunate, that the end result of such carelessness has turned out many thousands of young people who are quite willing to "get by" by "playing it safe." No one can say that all this is entirely good or entirely bad, but it is doleful and disquieting to see these young men and women deliberately projecting themselves at the very beginning of their careers twenty years into a future where their only real reward is to be a modest pension. One can agree with the excited oldsters that this is certainly not the spirit of adventure upon which the greatness of America was built.

However, something new and terrible has been added. Obviously it is Fear that has been added in the one place where we can least afford it—Fear that has been put into the hearts of the young. How this came about no one can say precisely, but the conditions that brought it about are painfully apparent, and certainly if it develops from a symptom into an epidemic disease, we will have lost by idiotic default the real promise of the democratic future.

the chair:

BY JACK WALDHEIM

If you study the chair you rediscover the world. In the chair development you travel 2000 years of time, travel through vast geographies, discover economic and social systems and not only discover the world but more important—you end up rediscovering yourself!

The chair, an impersonal composition, takes meaning only from the manner in which it is used and the body using it. Thin men prefer a well upholstered form, fat people abhor low type chairs, an old person usually prefers hard, high chairs with straight backs, whereas young people often choose a pillow or hassock on the floor.

For centuries the concept of a chair has been something relatively vertical with a broken line (horizontal) upon which one sits. The average man thinks of four legs under the broken line though designers are less likely to do this. Both designers and laymen agree that the chair is sort of a 'parking lot' on which we rest members of our muscular and skeletal frame.

Purposely I refer to the chair as a "parking lot" for the weaknesses of the parking lot concept can best be exposed by an analogy alongside a "garage." The terms "parking lot" and "garage" are dissimilar in that when you drive your old jalop into a garage it is serviced, protected and often improved; on the parking lot, while the motor might rest a moment, the car is left pretty much to the elements, and on return you will find it in exactly the same condition as when you left it, if not (as too often happens!) in worse condition.

In other words, on the parking lot your car decomposes, it is in a katabolistic phase; in a garage, instead of deteriorating, the car is being revitalized (perhaps improved!) and the effect is anabolistic. Existing chairs are in their 'parking lot' phase of growth. They must now advance into the long overdue 'garage' stage development.

The average chair—competition winner or not—is pro tempore relief—you arise in the same tired condition as when you sat. We must design the chair which will let us arise in better health than when we were seated.

WE NEED STUDY THE "CHAIR-BODY"

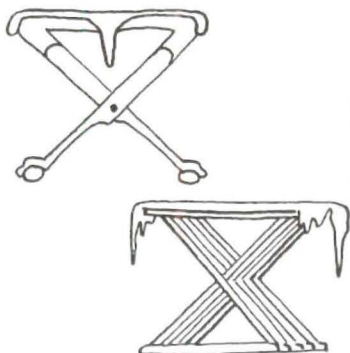
We need competitions not to restyle the chair but to discover what the basic chair-body problems are. Funds and editorial space are as scarce as contemporary paintings in the Hearst mansion in promoting or encouraging this necessary thinking.

Why do not designers tackle the problem? The answer one would suspect is a mass inbred 20th Century awe for the technical improvements. The blinding light of brightly painted machinery obscures objective reasoning when applying our new technocracy to body considerations. We need dark glasses to see the light. Designers are over-occupied vying with each other in applying technical advances to the chair. Every material change of necessity will cause certain structural changes and create new visual characteristics without in one iota improving the chair per se. Designers must vie with each other in discovering a more fertile approach.

Shall technical tricks be used? Most of these have been tried and have not produced abundantly. Applying advanced technology has affected production and somewhat altered appearance but in itself leads nowhere. Like my favorite adjective "parturiency," it is always about to bring forth a new idea.

Will borrowing forms from the modern painters—a technique being used by (continued on page 52)

The story of an item first designed for functional reasons as portability and lightness, which later became a symbol of "Class" and "Pomp," and now is returning to basic principles—comfort, ease of production, lightness and a number of healthy-good hints to new concepts of sitting.



It could be said that the history of the chair is the history of migration. True or not, it is true all early chairs were thought of in terms of mobility, thus the first recorded chair, the 18th dynasty Egyptian folding chair was definitely a chair for portability, and today's K. D. chairs are descendants from the progeny of the ancient Egyptian designers.

an honest man will not make antiques

Of necessity, architects in the Gothic era were the chair designers—a condition unparalleled until the late 1920's when the contemporary-minded architects, to obtain the furniture they wished for their homes, designed furniture in a contemporary manner. In both these historic architectural periods architectural design flavor permeates the furniture design. The Gothic chair, with its God-pointing lines is a classic symbol of this relationship.

heaven is a chair



Italians, impressed with the Egyptian chairs that had preceded their civilization by fifteen hundred years and having a similar portability-mobility problem, the Romans redesigned the Egyptian "X" making it more solid and substantial. Camp stools and K. D. furniture of today are first cousins of these early ambulatoric-conscious designs. Until the stacking chairs of the '20's and the inflated-air filled furniture, man had not improved on the "X" solution.

a good chair can be dropped 15 feet and live through a like number of children

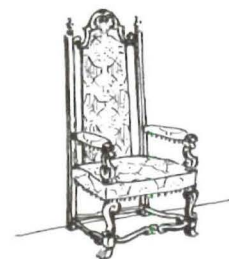


The Italian Renaissance designers are remembered today for their work in establishing the basic chair standards which we, to this day, publish in our Graphic Standards and other measurement handbooks. Not until the past few years have these Renaissance measurements been questioned.



As trade divided society in classes, the design of chairs became determined by the will and wishes of the upper strata. This upper economic level, often found to be esthetically bankrupt, needed furniture to lend it prestige and dignity. The pretentious Wainscott chair gave dignified pompousness to a people lacking in themselves reason for respect, except for the fortunes of economics. Thus for the first time unfunctional and unesthetic reasoning dominate more anatomical design—which had to this time permeated all chairs.

a chair can make one look old, or young, or foolish



Architectural weak points have created innumerable customs and traditions (i.e. bundling, etc.). One of the most handsome design developments created by this weakness is the birth of the ever-graceful Wing Back chair. Early settlers, quick to invent purposeful answers to their needs, designed—to compensate for drafty houses—a nearly draft-proof chair, the Wing Back. It is interesting to note that England, suffering from the same wants, was so enveloped in arguments about beauty as the Sheratons and Heppelwhites were interpreting it; so involved in debate about "proportion," "appointments," etc., failed to concern itself with America's comely Wing, the first all-over upholstered chair, the first chair to provide man with the concept of comfort.

the chair is an age's silent eloquence





A word of warning is to be found in the lesson of England and the Wing Back. Many of today's educators and editors are harking praise of "beautiful" chairs. Many manufacturers, if they alter a line a quarter of an inch, rush announcements to the trade proclaiming a revolutionary new design. We are dangerously close to the attitude in England during the time of the Sheratons that the similarity of the parallel becomes frightening. Too many chairs are designed for the camera or for an advertisement lay-out. Too few with the pioneering which provided U.S.-ers with the Wing.

the chair can be a weapon in the fight against existing mores

If the Windsor was conceived out of the States, it is the States who adopted the orphan and made it into the self-respecting chair it became. For an amazing span of one hundred years—a span never achieved before or since—it was in the Best Seller column. Structural analysis between the Wing and the balloon frame building construction shows that both stemmed from the same engineering spirit.

If I were a Rockefeller Foundation I'd establish a chair (no pun intended) of research for study of the Rocker. Buried within the rocker's lines and movements, I suspect, lies one of the clues to greater comfort. Is part of the secret the constant redistribution of internal body stresses and pressures? Would that such an investigation could be made. If the Windsor is suspected of foreign birth, the rocker will pass the scrutiny of Parnell Thomas himself. It was conceived, born, and all its neighbors will testify to its growth, on the U. S. block. Up to 25 years ago the rocker was a mainstay in the American chair diet.

chair history is God's reminder of man's internationalism



Bauhaus spiritual guide for the furniture division should have been Morris, for it was Morris who formulated two important concepts that later day Bauhausers were to exploit: First, he designed the chair to fit machine production (unwillingly), and second, he provided his followers with the first attempt to make adjustable chairs. (See Breuer). It was Morris who first declared war on the sea of design gingerbread.

wars should be solved in chairs—not chariots



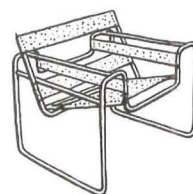
Precursor of Eames (today's) functional designs in metal and plywood is the Ice Cream Chair of our childhood. Detaching childhood's sentimental associations, this chair remains handsomely, gracefully, beautifully proportioned, excellently engineered (wire in compression! ventilated plywood seat!). As progress proceeds with petite steps, the relationship between the ice cream chair and the first bent wood chair of Thonet (40 years earlier) is apparent.

you can judge a chair by its mother

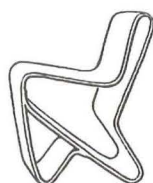


Breuer's chair is editorially popular today because it was one of the earliest attempts to use tube for its resilience (as wire in the back of the ice cream chair). Under-discussed are its other lessons and virtues, the resilient form-fitting trait and a uniqueness in combinations of materials. If a sketch of this chair be juxtaposed over that of Morris, a kinship of amazing likeness is discovered. This should not be surprising as both men were attempting to solve the same problems.

scratch a chair and you'll discover an engineer's ability—an artist's eye



About 1860 an unknown Pennsylvania farmer designed and built the first laminated chair. Aalto 20 years ago used thin plywood slabs as daringly as Maillart was using concrete slabs in his Swiss bridges. Lerner incorporates the lessons of both men, when in 1939 he summed up the then present plywood research and pointed a direction with his monolithic, resilient chair shown here. The average chair has 35 joints, Lerner's, two; the average chair is springy in two directions, Lerner's, in 360 degrees.



Remember dad sitting at the radio back in the 20's? So many dials for such limited reception. And without constant vigilance the program would fade or blub away. Well, the patent office is chuck-full of specially designed chairs to make pop comfortable as he dialed away into the night. One of the interesting chairs was a tip-back unit which gave the occupant choice of two positions, and is a spiritual kin of Eames' tip-back of '45. The ability to tip-back or recline provides a clue to new approaches in horizontal sitting.



Sweden's Mathsson during the 30's explored laminated frames and webbed seats, and although his first attempts were more handsome than comfortable he did advance the concept of horizontal sitting. Bartolucci and I, in the development of the Barwa, are indebted to the barber-chair, the work of Corbusier, Morris, Mathsson, and the tip-back radio chair for earlier experiments in horizontality. It was this group of designers who gave us a background for our progress on the Barwa. Each designer holds hands with the designers ahead of him, and should hold out his other hand to those who will develop the concept towards perhaps a more final perfection.

everything is evolved—nothing is completely original



Children can provide many a design lead if we'll listen. When in the 8th grade manual training class, I was laughingly discouraged from making a "backward" chair—a position I always assumed on trips with my parents when I draped myself over the back of the back seat, knees on the cushion, eyes seeing the car behind. At an occupational therapy department in a Nashville army bone hospital I suggested as a solution to a specific problem a chair such as that sketched at the right. A simulated pillow model was made providing (even to my surprise) an unsuspectedly complete relaxation.

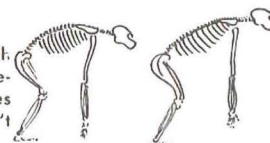
sometimes a dead baby can be given new life by turning it upside down



Psychologists have long recognized man's subconscious desire to return to the womb. Is a return to the womb identified with such a posture as suggested here? If so, is there not a relationship between a person sitting sidesaddle in the old upholstered chair, feet flung over an arm bringing the knees chestward, and a basic subconscious desire? Does a horizontally in "chair-body" design solve a psychic as well as a physical need?



Today we are so close to the evolutionary alterations which transformed man into a perpendicular biped that we sit relaxed in an unrelaxing posture. It is this ego which activates mothers to nag at the young ones: "Sit up straight. Don't hunch like an old ape!"



Can one work with Nature in the upright chair? Not entirely. But one can perhaps irritate her less by keeping in mind four key points: A. Support the small of the back no matter what type person. B. Sometimes space is better than upholstery. Leave room for various sized buttocks. C. Let abdominal and thoracic contents be unhampered. Provide a rest for the arms, which in turn will help you sit gently and rise easily. D. Let the foot fall flat under you, thus determining the height for maximum comfort and alleviating the problem of legs falling asleep.

Nature is very often undecided, perhaps experimental is a better way of saying it. And so no final production line model has been selected while experiments are still proceeding all along the human line, from straight-backed models to the swayed lardosic-type. Haggle as we (designers) may, people are people, and there is no one Holy Grail of perfect chair-body design which will fit the needs for men of all models.

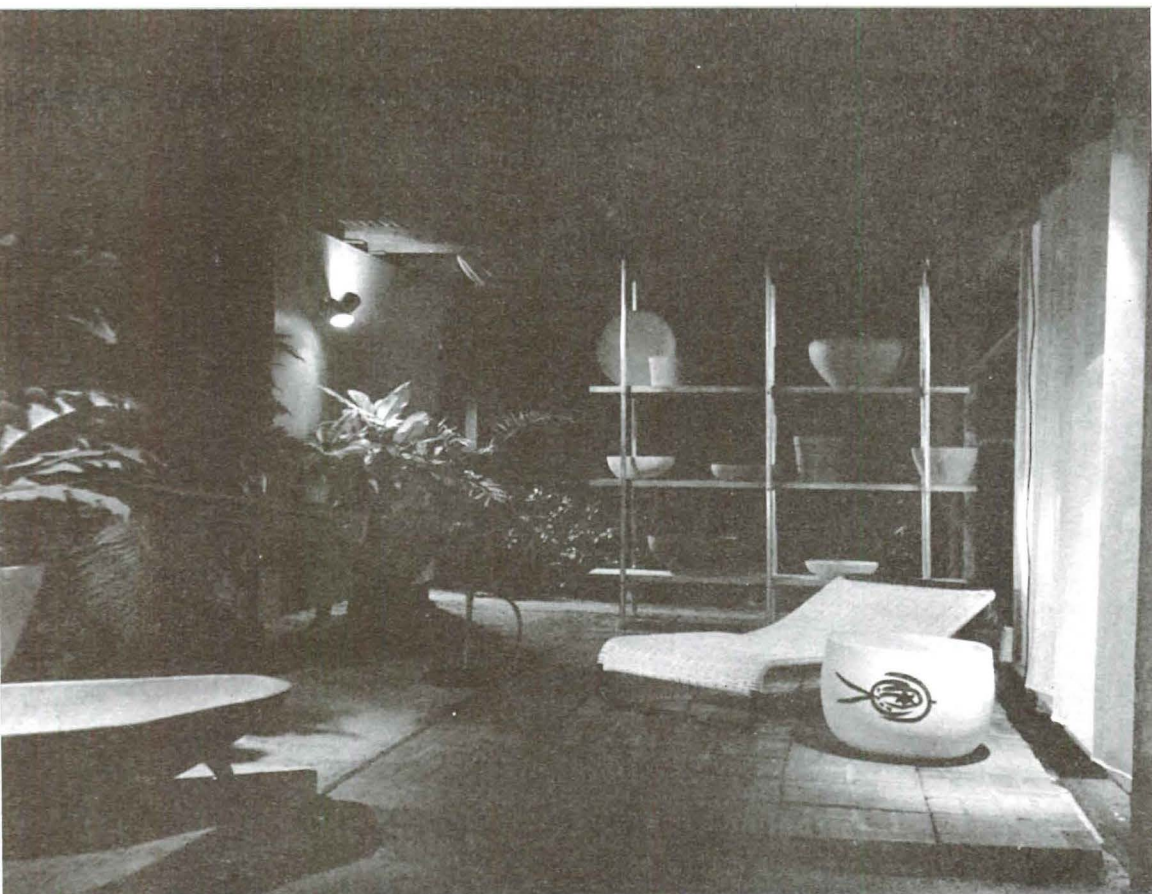
you are not entitled to praise or condemn a chair until you've sat in it for a minimum of two hours



Historically ample clues exist to provide many a design thought. For examples, the Greek runners when fatigued rested flat on their backs, feet elevated against tree trunks; or the amazing Philippine log, scooped to provide a two-posture body chair, allowing a chaise position at one end and a near Barwa position at the other!



CONTINUED ON PAGE 52



This exhibition is a part of a client presentation prepared by design students of California School of Art in a design-for-use project. The problem as it was originally specified required that the ten advance students design and execute, for actual sale, a collection of large scale garden pottery. The pots were to be formed and fired on the premises of a local pottery factory. Arrangements had been made in advance for the work to be shown and sold at Evans and Reeves Nursery.

Soon after the first field trip to the pottery factory the problem was restated and required that the students strive for a design commission to establish a commercial line of garden pottery for national distribution. This design emphasis was shifted from one individual pot per student to a group effort in coordination.

The pottery firm expressed enthusiasm for the problem as originally outlined but was unable to commit itself to a design service. On the other hand, the nursery saw distribution possibilities in the pottery and was willing to be shown its potentiality. At this point the present exhibition was conceived.

Several existing molds with which the factory produces its present line of garden pottery were selected for experiments. Each student was asked to prepare sketches of contemporary pots based upon the selected molds. One of the students was made responsible for layout of the exhibit. The sketches and exhibition plan were presented and upon the merits of their design and graphic quality funds were made available by the nursery for the purchase of the experimental pottery and necessary exhibition expenses.

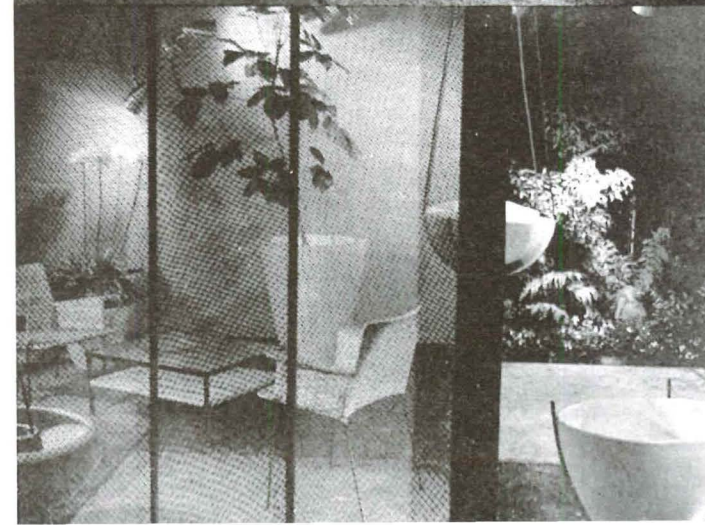
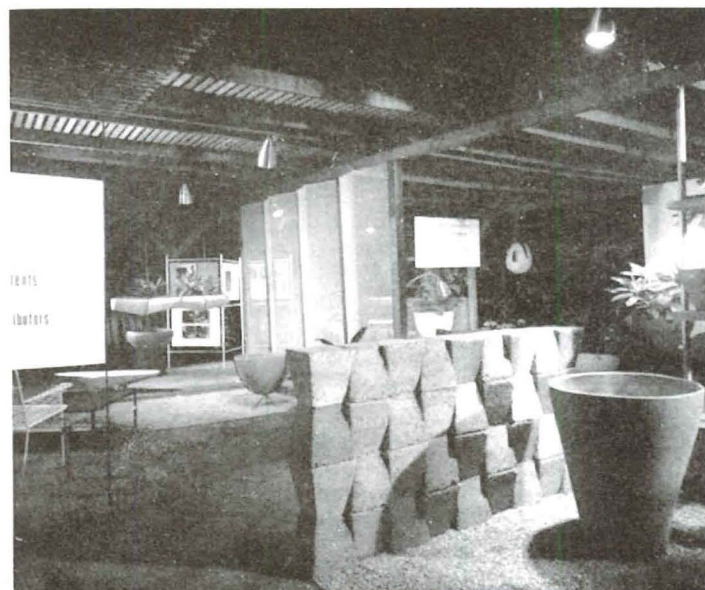
All schedules for the project were prepared and supervised by individual members of the class. Contacts, whenever possible, were made by delegated members, and all work including pottery design and execution, exhibit design and construction, promotional design and production, and research was handled by student members of the class. Critiques were held to a minimum. Credit for outstanding work was given to Jack Morris for research; to Steve Pefley, a photographic student assigned to the class for the duration of the project for all photographs; to John Follis for the exhibit designed within a budget of \$40. The exhibition was completed one day before the announced opening.

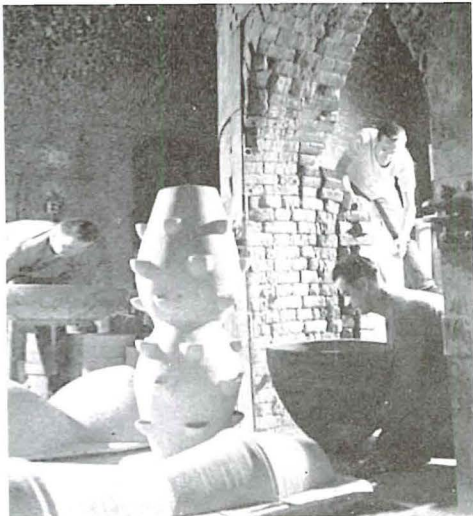
As a result of enthusiastic public acceptance of the pottery in its present experimental stage, the group has been commissioned by Evans and Reeves to design the line and plan its merchandising. A design fee and royalties have been established, and the complete line will be ready for national distribution in about three months.

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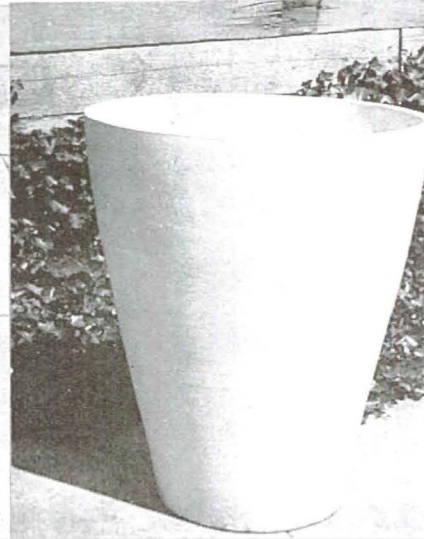
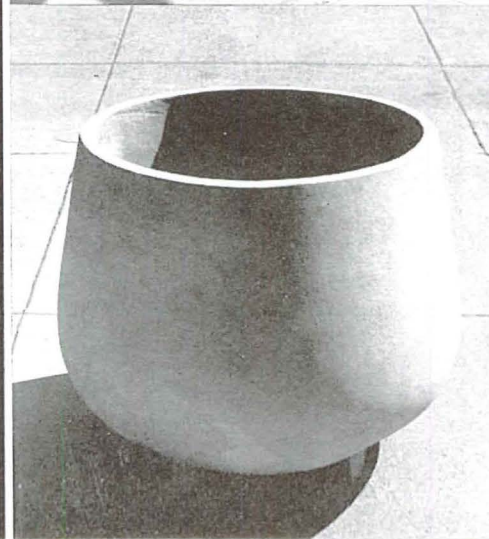
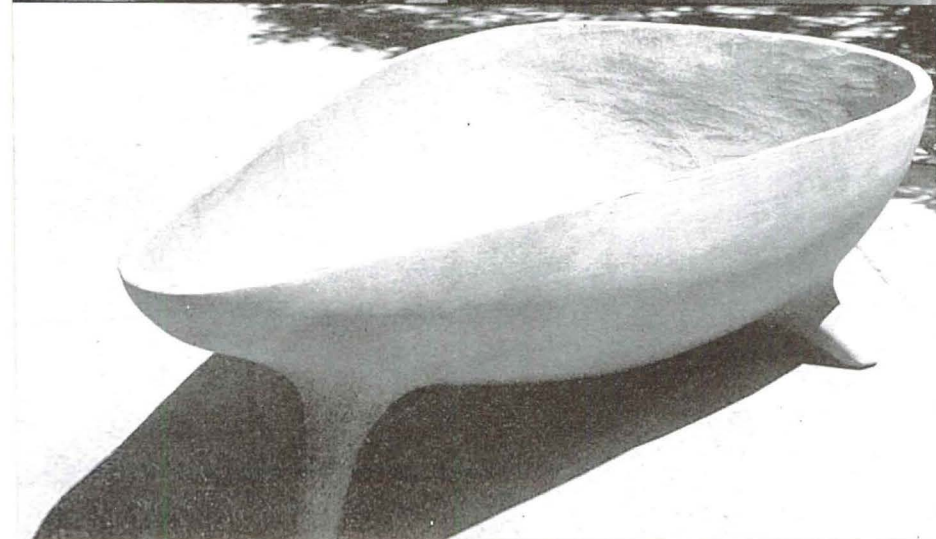
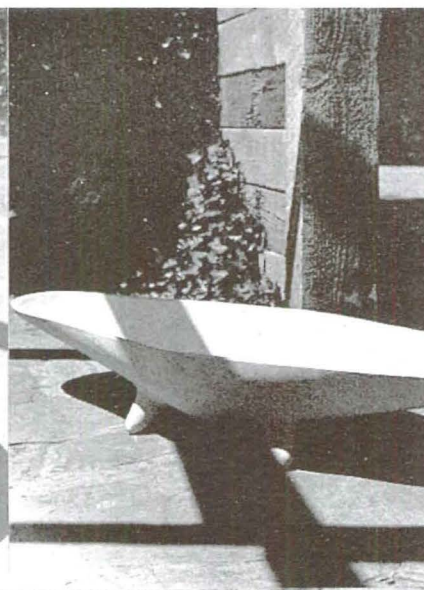
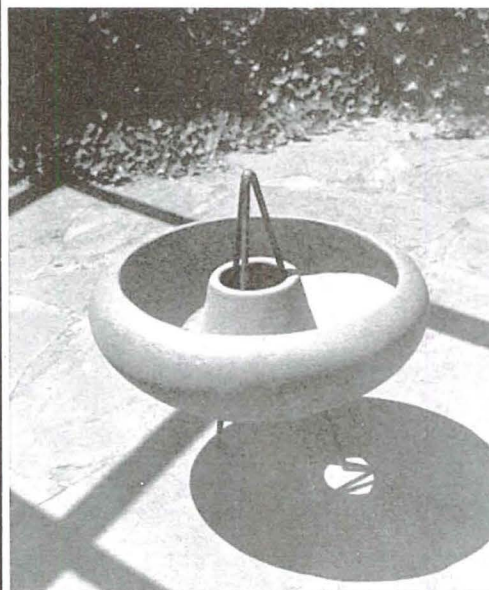
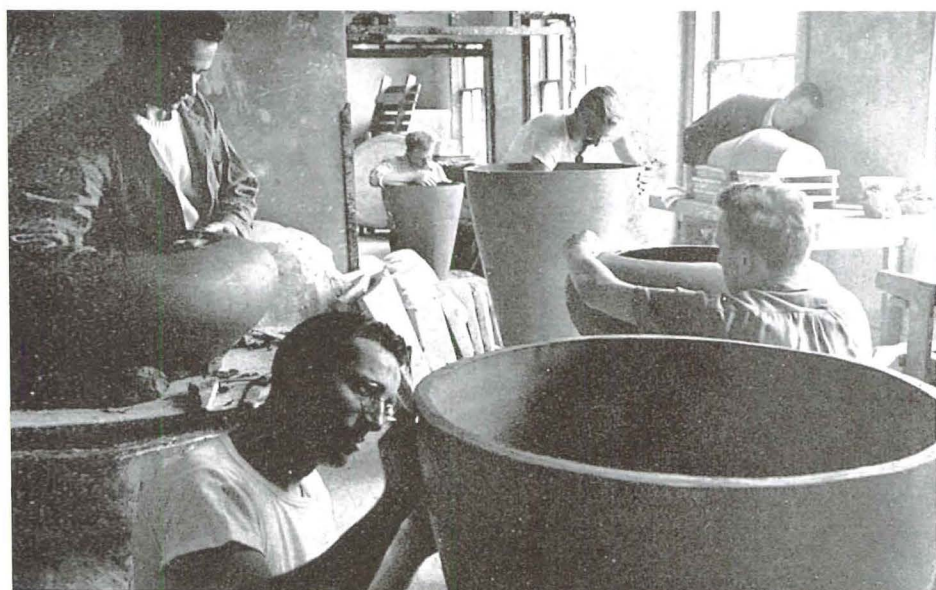
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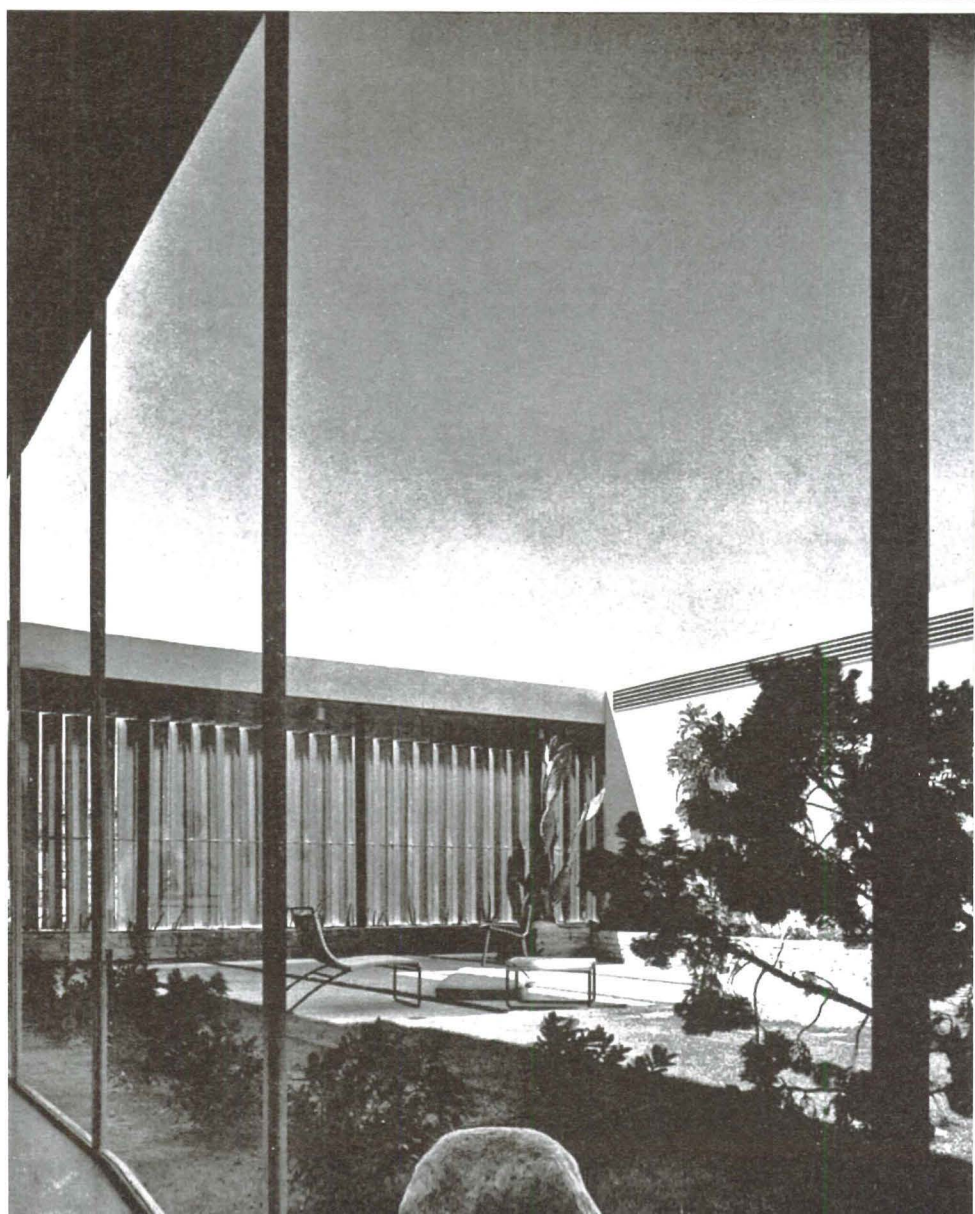
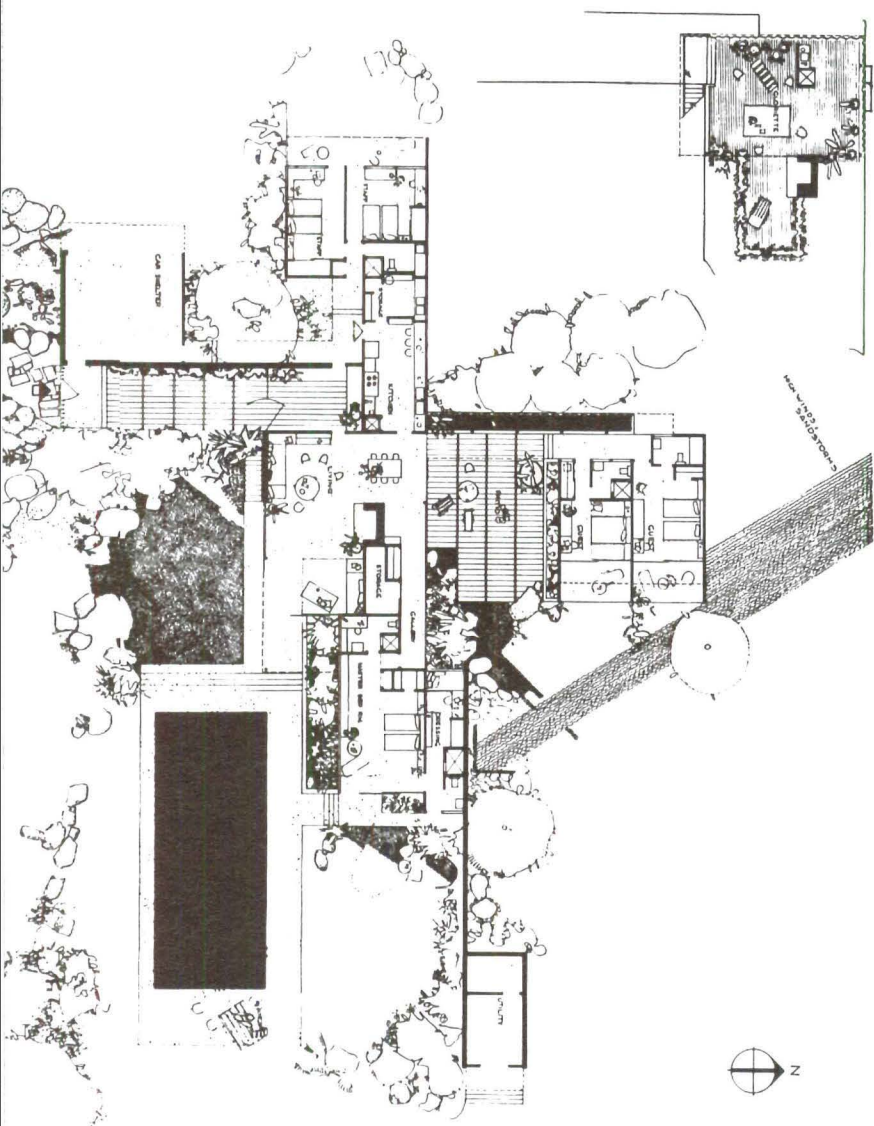
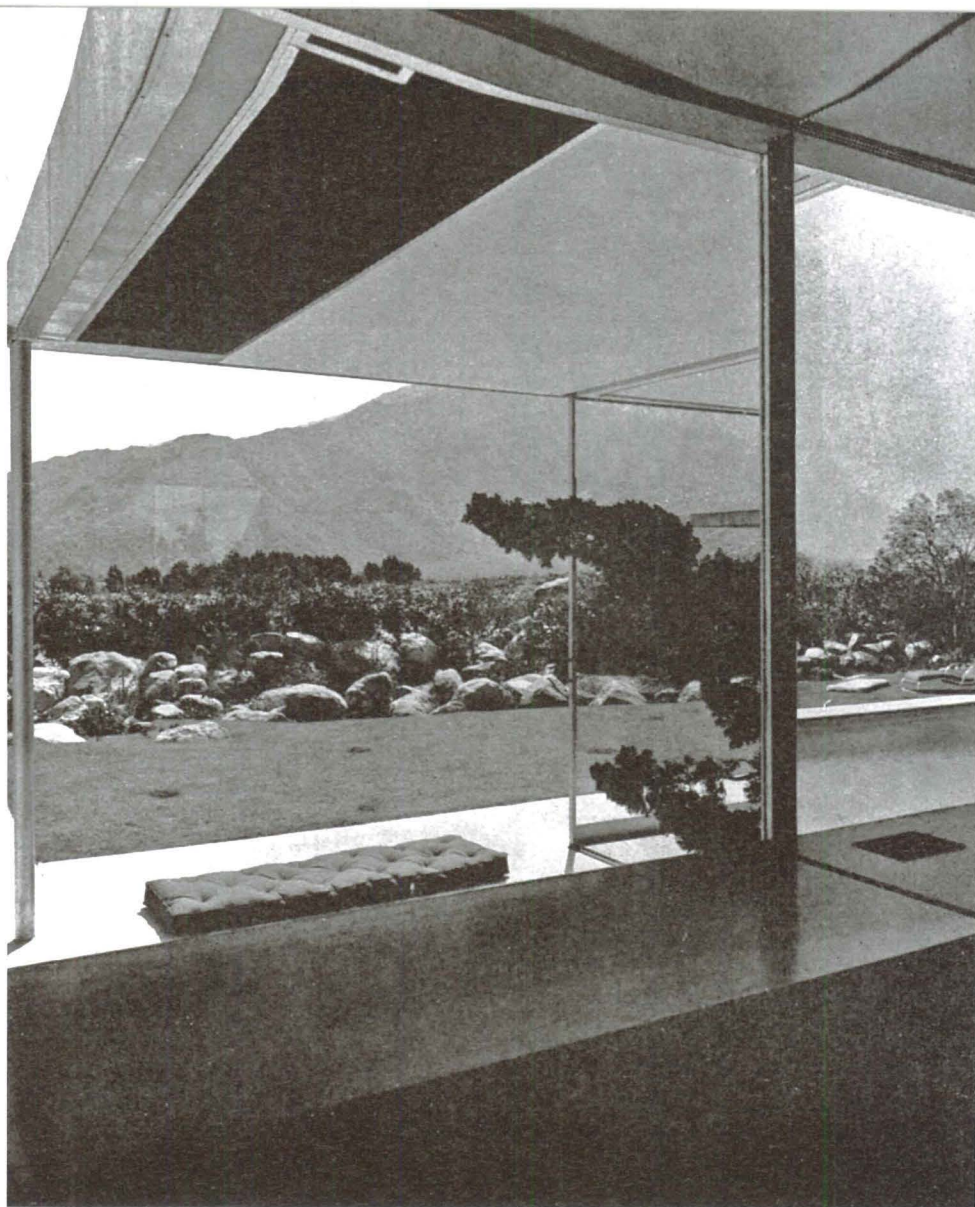
RICHARD NEUTRA

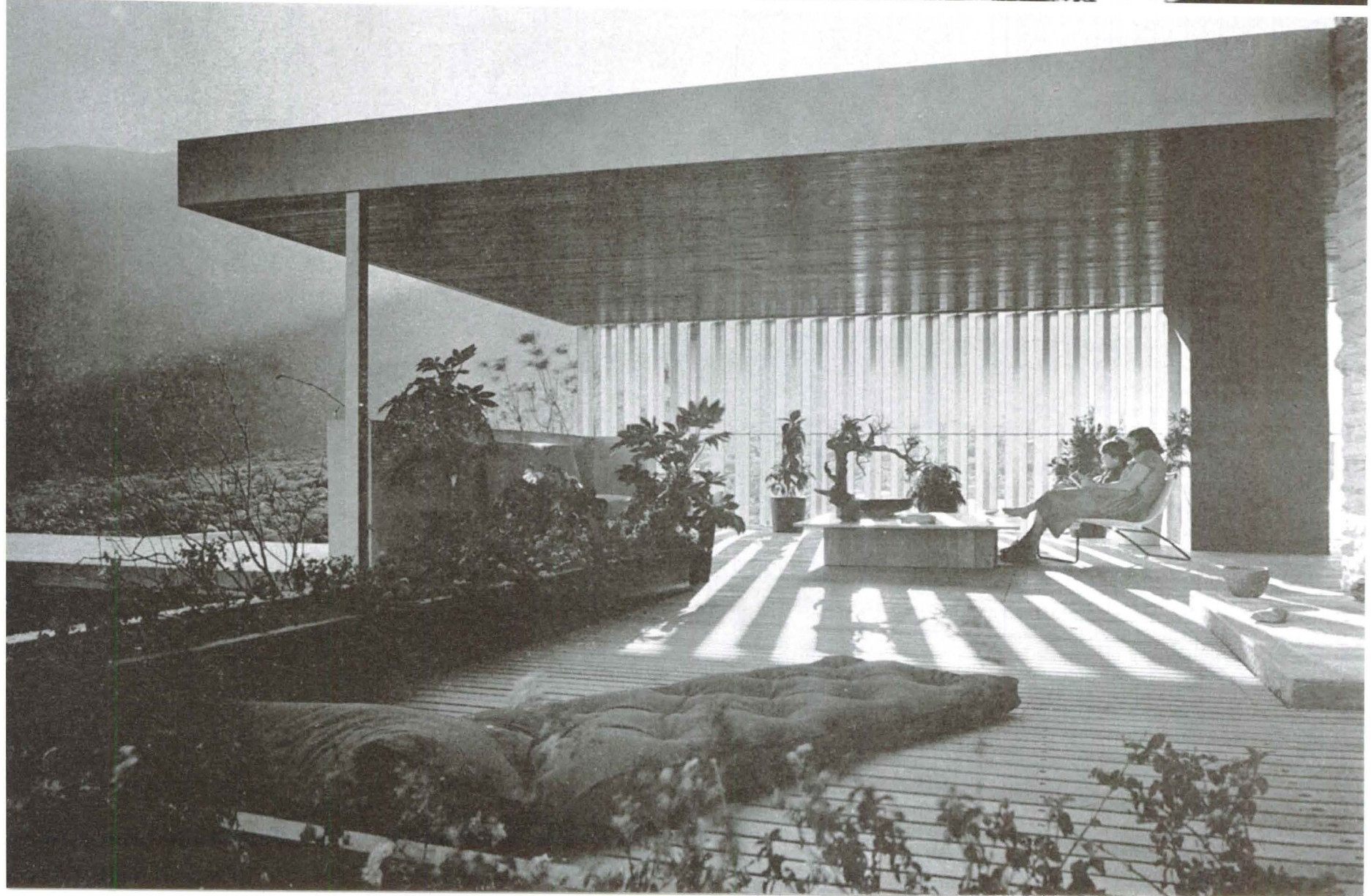
architect

Building in the solitude, divorced from any earlier cultural scene, permits a simplified discussion of the pure principles of contemporary design. For once it is not clouded by historical associations, as we find so often in architectural problems of this kind. The desert house is not presented as an individual residence; it is an investment of funds and energy in experiment and pioneering, so necessary for any progress. It is a telling sample of how modern technology enables the architect to extend the habitable area of the planet into places not yet inhabited and thus unendowed with any tradition of civilized design. There will be many other examples necessary in the jungles of the upper Amazonas or Congo, the Arctic regions, the arid sand wastes of Arabia. The designer of the future may find the need and means to extend his projects to sites, barren of cultural precedent, like a crater of the moon; and architecture would be no longer a sort of replacement job but a significant task of unprecedented expansion.

From northern Peru to the Persian Gulf, industrial developments erect entirely new towns, including schools, hospitals, housing, theaters, churches—all on parched sites and rocky elevations that the natives used to call the devil's playground.

This experimental house in the west American desert collects for such a building activity data about how





indoor floors and surrounding outdoor terrace areas, patios and pools are promptly cooled by under floor systems of radiation when the glowing sun rises, and again heated when the chilly desert night sinks—all upon the automatic action of the thermostats.

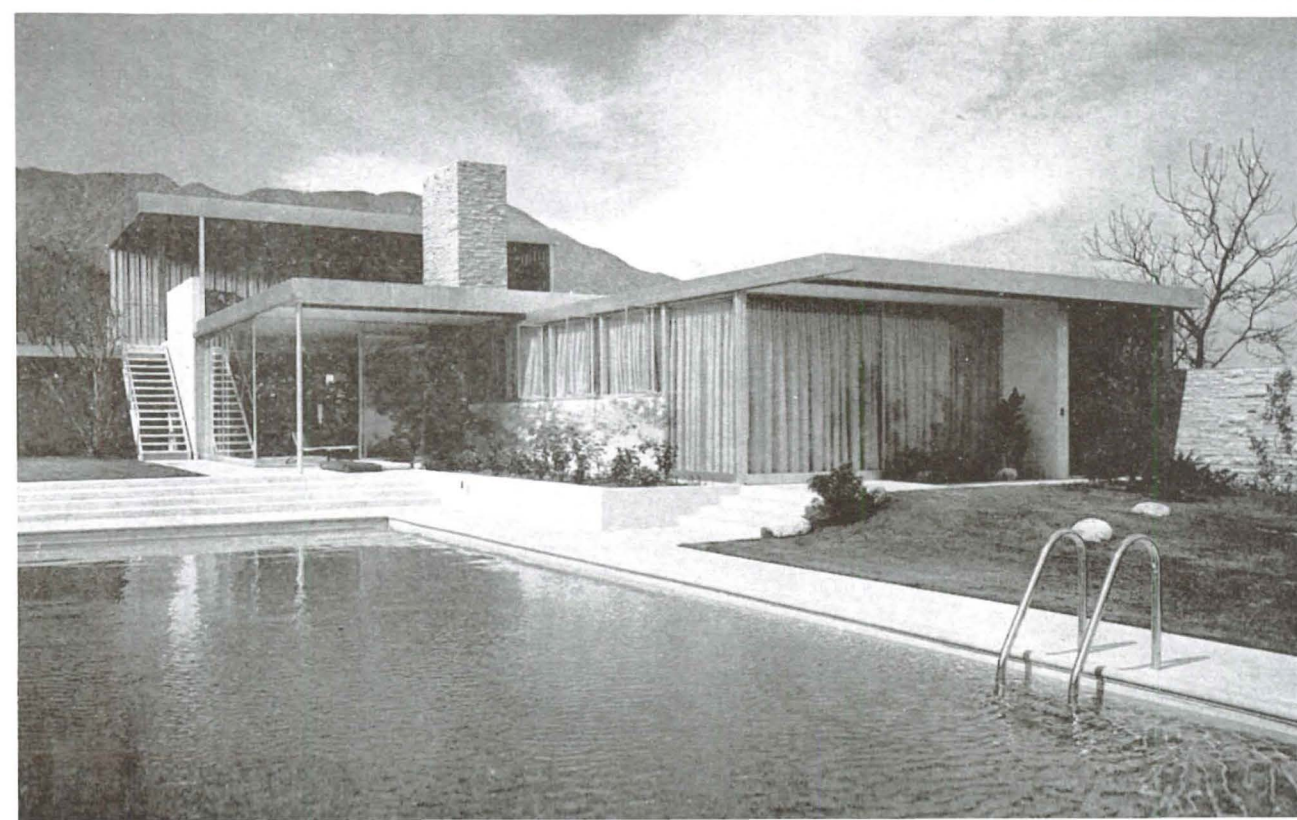
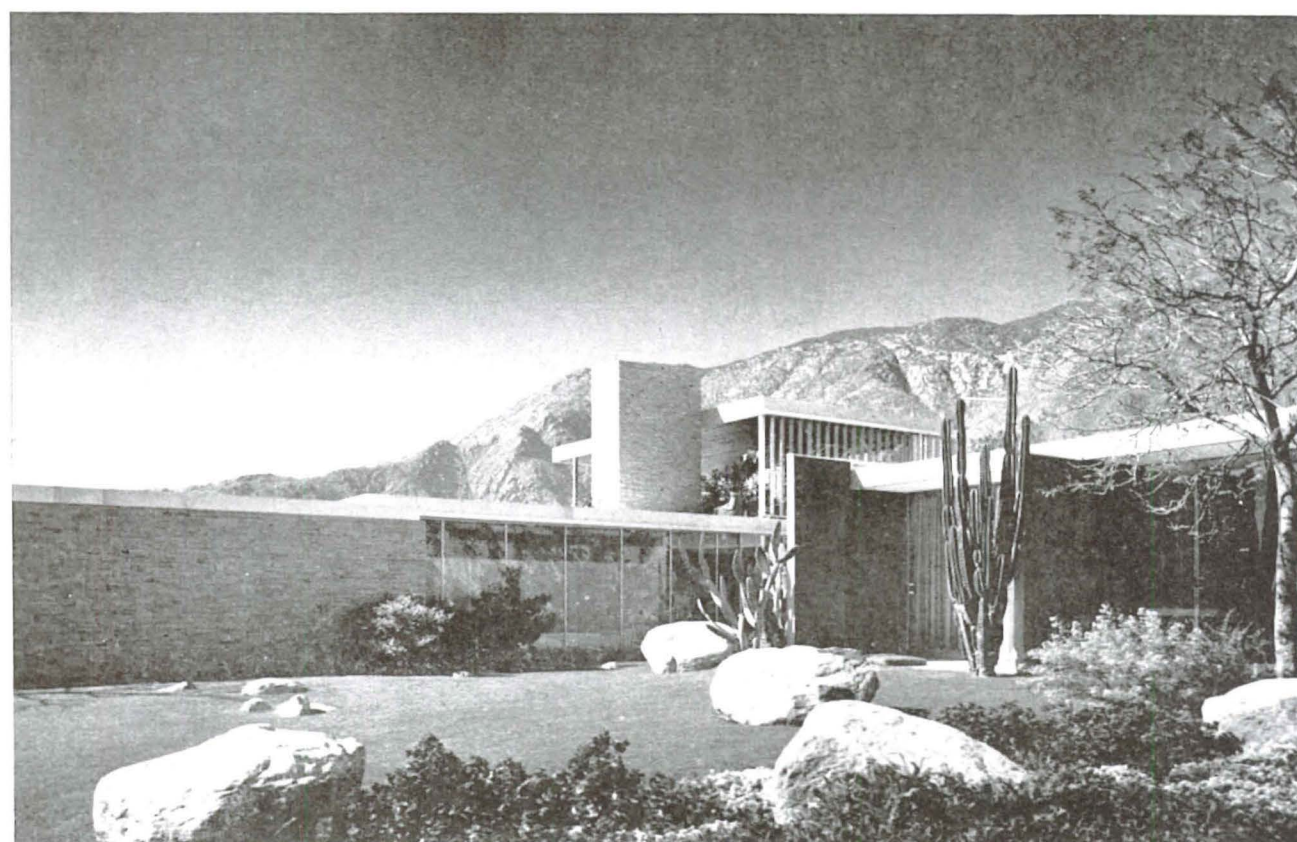
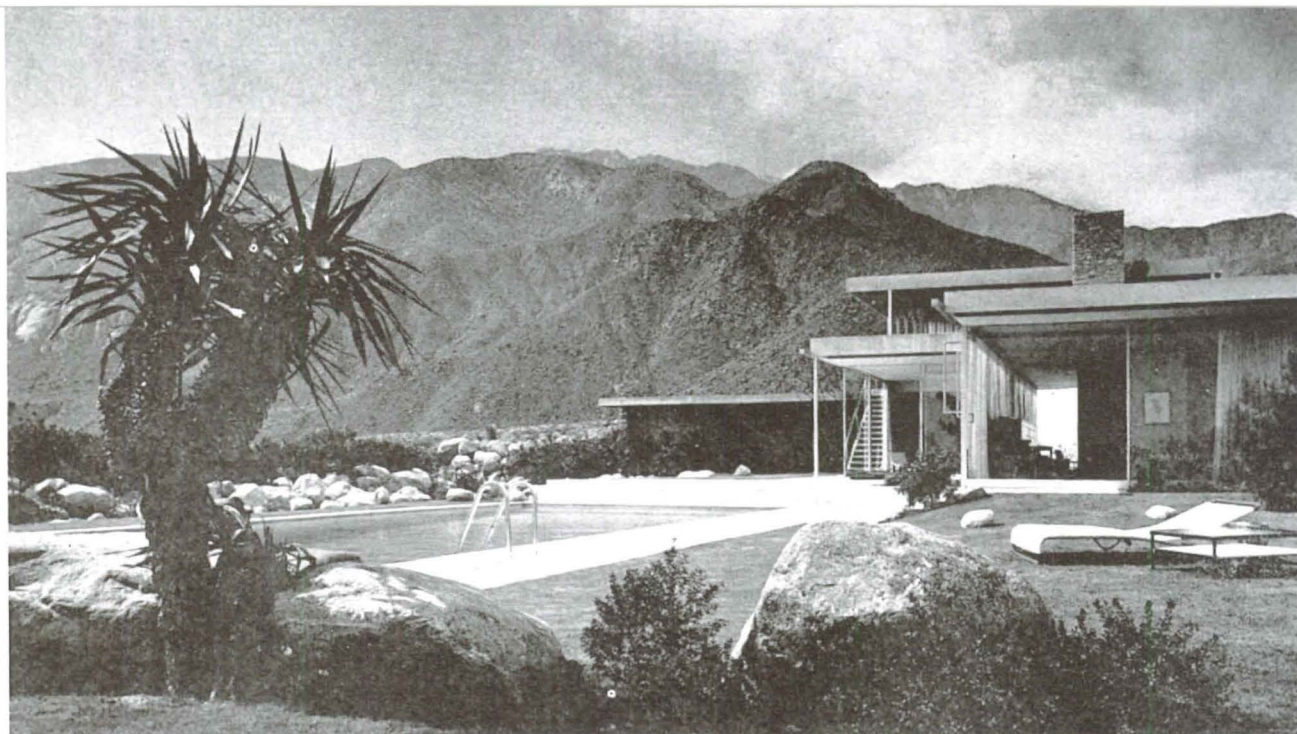
There is a broad social and human significance to buildings even though they may be commissioned by an individual owner. This significance often lies in their typicality of solution, in the balanced method and processes of construction which the architect devises and, last but not least, in the harmonious esthetic results which flow from a well integrated design concept.

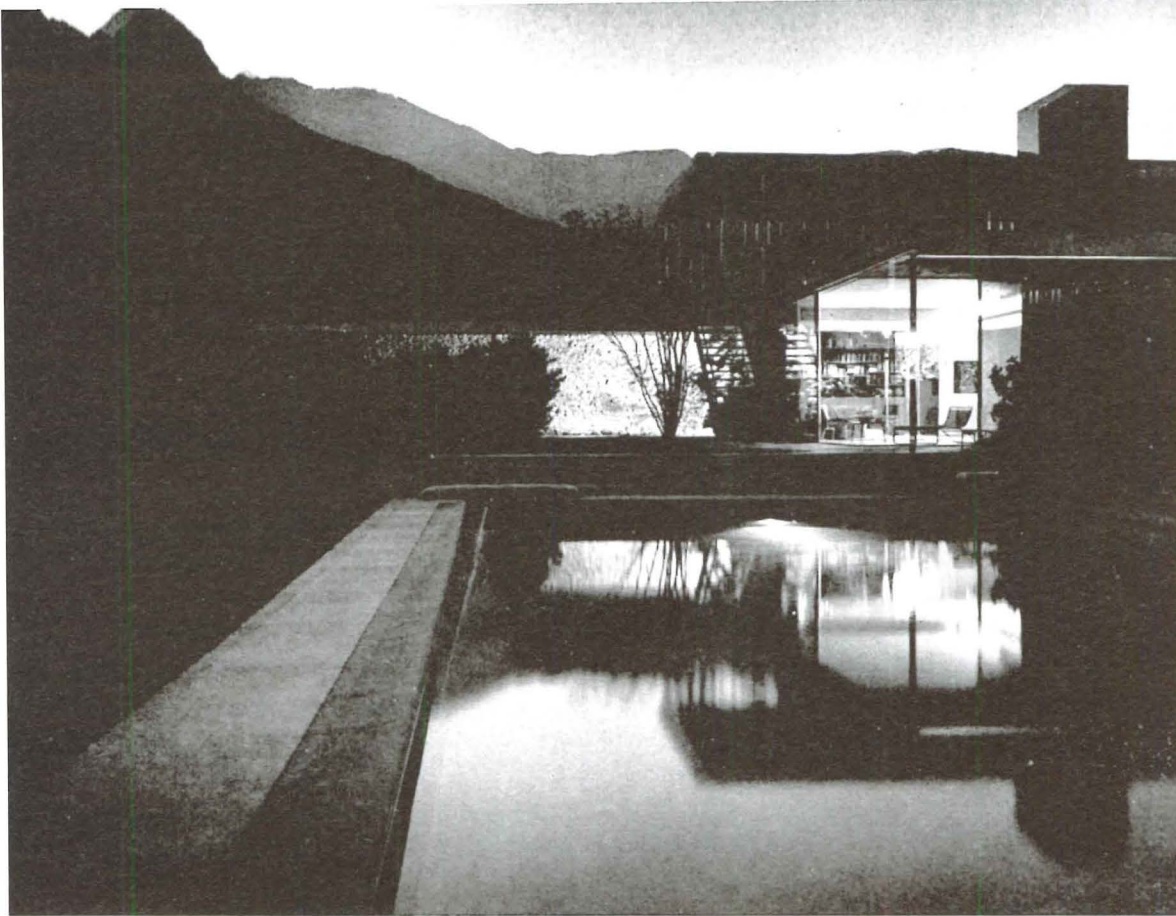
A desert house cannot be "rooted" in the soil to "grow out of it"—nothing is rooted there, and not even a tree can grow unaided. A building is frankly and clearly an artefact, a construct transported in many shop-fabricated parts over long distances into the midst of such rugged aridity. It is as little local as the much needed water which is piped to this site over many miles. The lawns and blooming shrubs around this dwelling are imports just like its aluminum and plate glass—but plate glass and aluminum, the water of the pool, all reflect intimately and subtly the dynamic changes, the moods of the landscape, the blueness of the sky, the whiteness of the clouds, the pale and glowing illuminations of dawn and sunset. While not "grown" there, the building nevertheless fuses profoundly with its setting, partakes in its events, emphasizes its character. The structure exhibits no spectacular pseudo dynamics of its own, but with a serenity of truly human planning assimilates itself to the dynamics of the place from hot radiation to hectic sandstorms and the nightly cold under the starry sky.

Contemporary architecture, like none before, has solved and does solve the task to serve human life in ever new situations.

- The precipitation in the Colorado desert is 4" per year, but on occasion three quarters of this total may come down in one torrential pour, sometimes in 60 or 80 minutes. 250 days per annum are of clear sunshine. 25 to 30 days are overcast. The balance of the days in the year are partly cloudy. The maximum temperature occurring is about 125 degrees. The minimum temperature occurring is 9 degrees above zero. The peak intensity of heat energy irradiated corresponds with one point eight gram calories per square centimeter per minute.

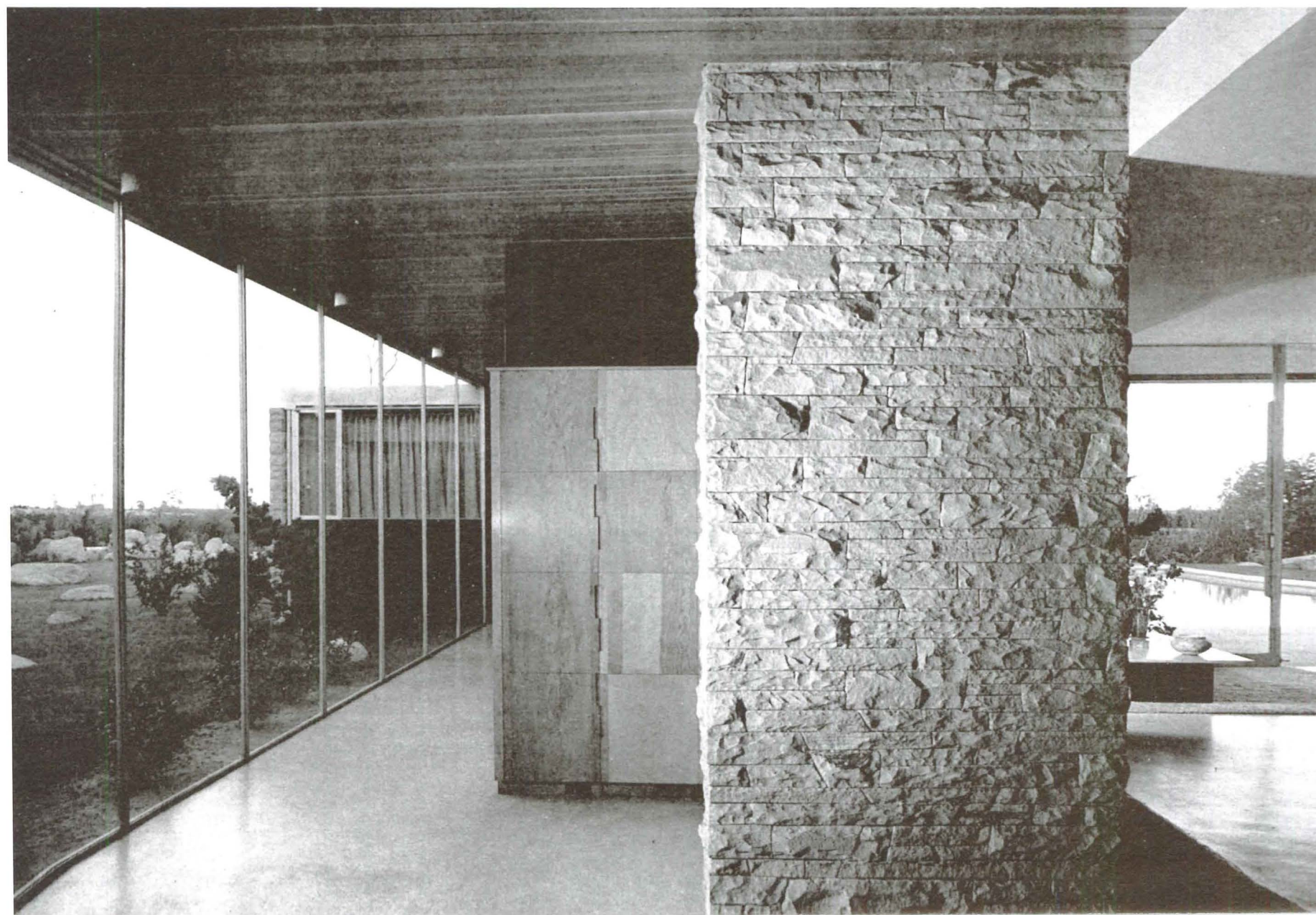
Desert existence calls for being armed with goggles, like walking in a moon crater may require an oxygen helmet, perhaps also heavy enough to make up for the changed gravity conditions. At any rate, brilliant skies may offer some 9600 foot candles, but also a reflected brilliance on sand or practically any ground surface is very high and brightness differentials on the shaded rockside are drastic but highly characteristic for the clear air. Interiors are darkened by sliding draperies and swivelling louvers.



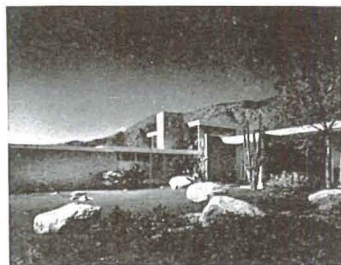


photographs: Julius Shulman

This house was given the only Distinguished Award made by the Jury of the Southern California Chapter of the American Institute of Architects in its recent review of architectural work completed during the past three years in the Southern California Area. (1946—1948)



THE DISTINGUISHED AWARD: Richard Neutra
 *Kaufman Residence in Palm Springs
 "A structure of exceptional beauty, well adapted to its purpose and site. Its restraint and unified design for a house of that size and complexion are extraordinary. The excellent craftsmanship and the integration of all small details with the over-all design are as noteworthy as the masterly arrangement of horizontal and vertical planes."



AMERICAN INSTITUTE OF ARCHITECTS SOUTHERN CALIFORNIA CHAPTER

HONOR AWARD: Wurdeman & Becket
 *Prudential Office Building, Los Angeles
 "The jury admired this building for its plan, the use of the site, its materials, and particularly for the simplicity and restraint of the design, which depends on large masses well handled and the color and texture of materials."



HONOR AWARD: Richard Neutra
 Aloe Medical Supply Building in Los Angeles
 "It is an interesting case example of what can be done with thought and care and design skill in this very important and very difficult field. The cost to the owner per square foot of remodeled space was very reasonable, and yet the effect is rich, without any sense of obvious economy. This design is unusually well coordinated."



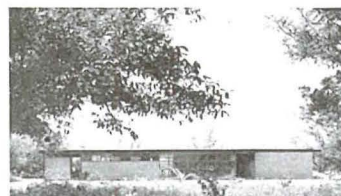
CREDITABLE MENTION: Gruen & Krummeck, Victor Gruen.
 *Milliran's Department Store
 "The jury felt that this is a solution to an important problem—the suburban department store—that rises well above the average. The plan organization and the over-all design concept were applauded."



CREDITABLE MENTION: Parkinson, Powelson, Briney, Bernard and Woodford
 *The Chevrolet Assembly Plant in Van Nuys
 "This building was commended for its straight-forward design, excellent use of materials, and particularly for the esthetic units of the administration building and the factory."



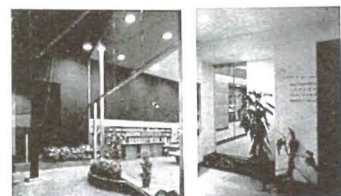
CREDITABLE MENTION: Raphael S. Soriano
 *Residence in Van Nuys
 "Its excellent proportions and sense of scale in the finished design seemed to the jurors a better translation into the needs of our generation of the work of the early contemporary designers than the romantic copying of surface details which is so evident today."



CREDITABLE MENTION: William F. Cody
 Apartment Hotel in Palm Springs
 "This building seems to succeed because of its ingenious plan, which appears complicated but is actually orderly and thoughtful. The pleasant residential character of the design is not forced but is consistently a logical expression of the arrangement of space."



CREDITABLE MENTION: Raphael S. Soriano
 *Hallowell Seed Store in San Francisco
 "This is a simple and attractive solution to the problem of a long narrow interior store."
CREDITABLE MENTION: Raphael S. Soriano.
 *Ciro's Jewelry Store in San Francisco
 "The result seemed to the jury dignified and rich, without ostentation or self-consciousness."



photographs: Julius Shulman and Roger Sturtevant

THE PROGRAM

The Honor Awards Program is organized into seven groups: Dwelling apartments and hotels, Commercial buildings, Semi-public buildings, Public buildings, School buildings, Industrial buildings, and miscellaneous.

HONOR AWARDS

THE JURY

The jury is composed of outstanding men in the field of architecture, and they are intentionally chosen from areas outside of Southern California:

Thomas H. Creighton is editor of *Progressive Architecture*, and practices in New York and Vermont.

Eero Saarinen, a winner of many architectural competitions himself, practices in Michigan.

John Ekin Dinwiddie, an architect well known for his commercial work and medical buildings, practices in San Francisco.

The jury set the highest standards. It has been exceedingly critical in judging the work submitted. Of the sixty-three entries, only nine were premiated. Of these is one Distinguished Award, two Honor Awards, and six Creditable Mentions. As reason for their strictness, the jury expresses in its report: "Southern California has been an important scene of architectural advance for so long that a jury judging work from that area sets its sights rather high. Architects and laymen in other parts of the country have profited from the freedom in planning, the development of forms that are appropriate to the materials and the construction methods available to us, the advance in design for special climatic conditions, and other progressive steps that the architects in Southern California have made. The jury hopes that, where there has been leadership, the responsibility of leadership will continue to be recognized. At the same time, it is obvious that the area has grown very rapidly, and that the Los Angeles region itself has become a decentralized, rather sprawling metropolitan phenomenon. This has meant a great opportunity to build, but it has also undoubtedly resulted in rapid, often thoughtless competitive building. There has obviously been a desire to be different—to outdo the next fellow by unusual design, to outdo the neighboring community by shock as well as speed and size. . . . They found enough bold, simple, well-disciplined design (in plan and structure as well as appearance) to make its members feel that Southern California may well stay in advance of other parts of the country. But we believe that that discipline and harmonious simplicity will have to struggle in the period ahead against the growing tendency to pull and distort and romanticize. If the two abilities, which were apparent in the work submitted, can be merged—if the bold experiment can be made with simple dignity rather than competitive exuberance—then Southern California may again show the way as it has in the past."

*Published in *Arts & Architecture*—July, 1949
 May, 1949
 June, 1949
 July, 1949
 December, 1947
 July, 1948

The plant was constructed for the assembly of automobiles and the handling of all car parts. Parts are a separate operation, handled in a separate building. It is located on a level 100-acre site in Los Angeles, where the temperature ranges from 20° to over 100°, and the fact that the administration and parts buildings face west led to the use of sun breaks. These sun breaks made of precast pumice concrete slabs, fixed in position, exclude the sun until after working hours.

The south exposure of the factory building was treated only with heat-resisting glass, as the location of the railroad immediately inside the wall shields the workers from the sun except in winter when only those unloading the cars are reached by the sun.

The assembly building is a two-story structure, the east end of which is arranged for future

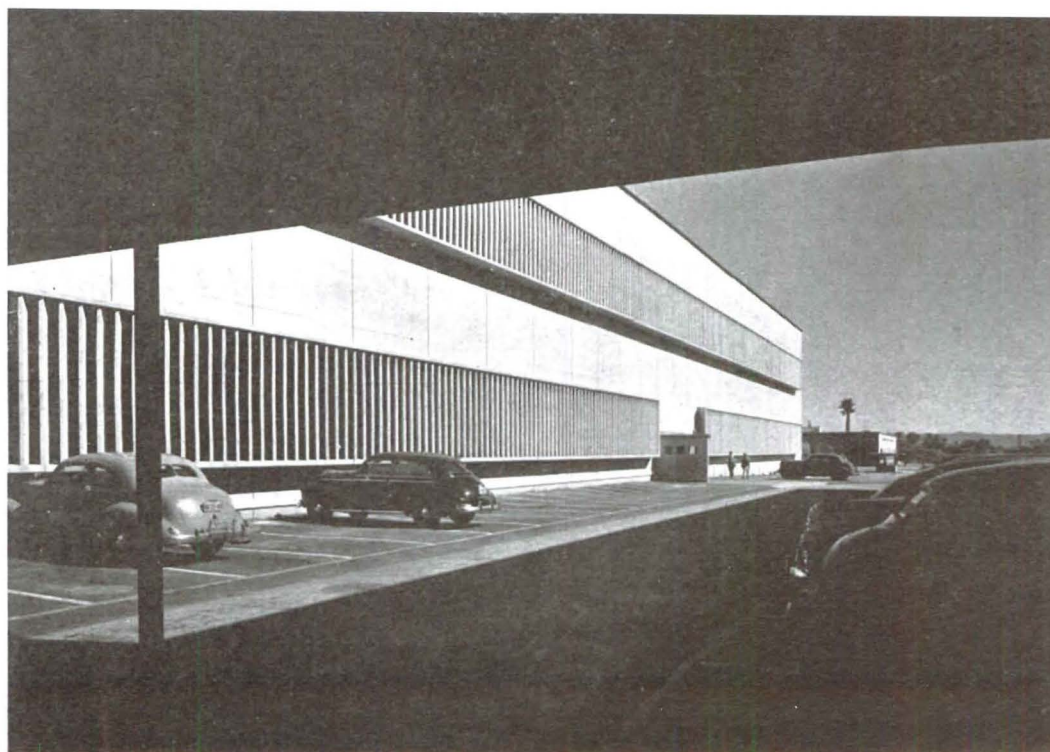
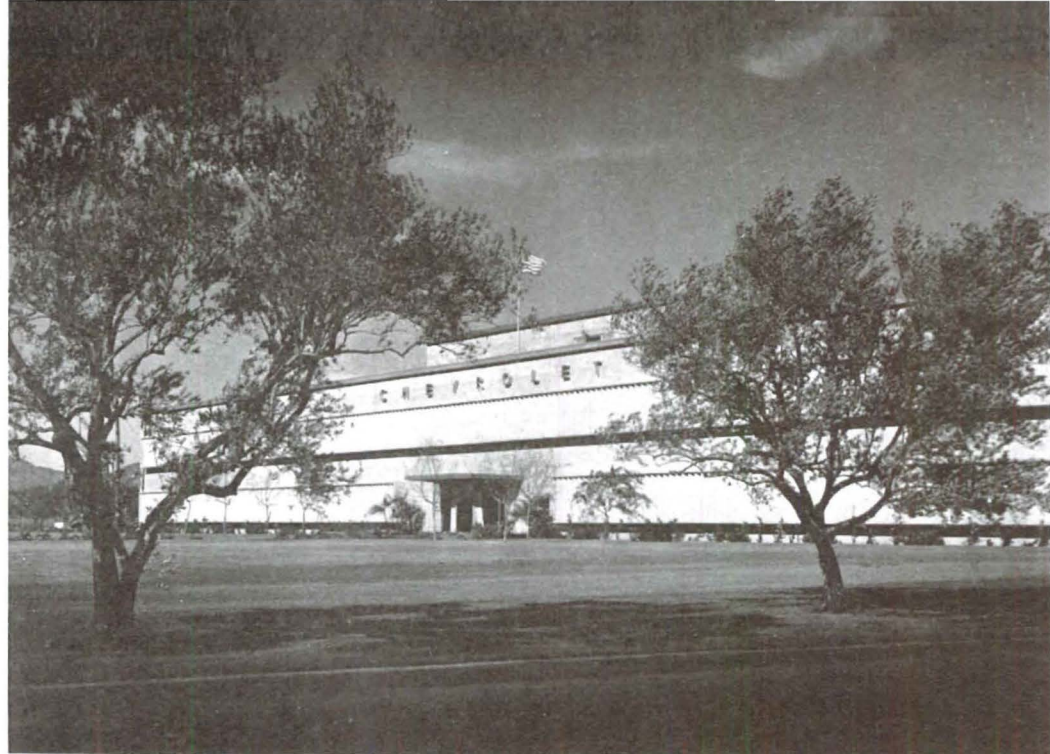
**PARKINSON, POWELSON, BRINEY,
BERNARD & WOODFORD, architects**

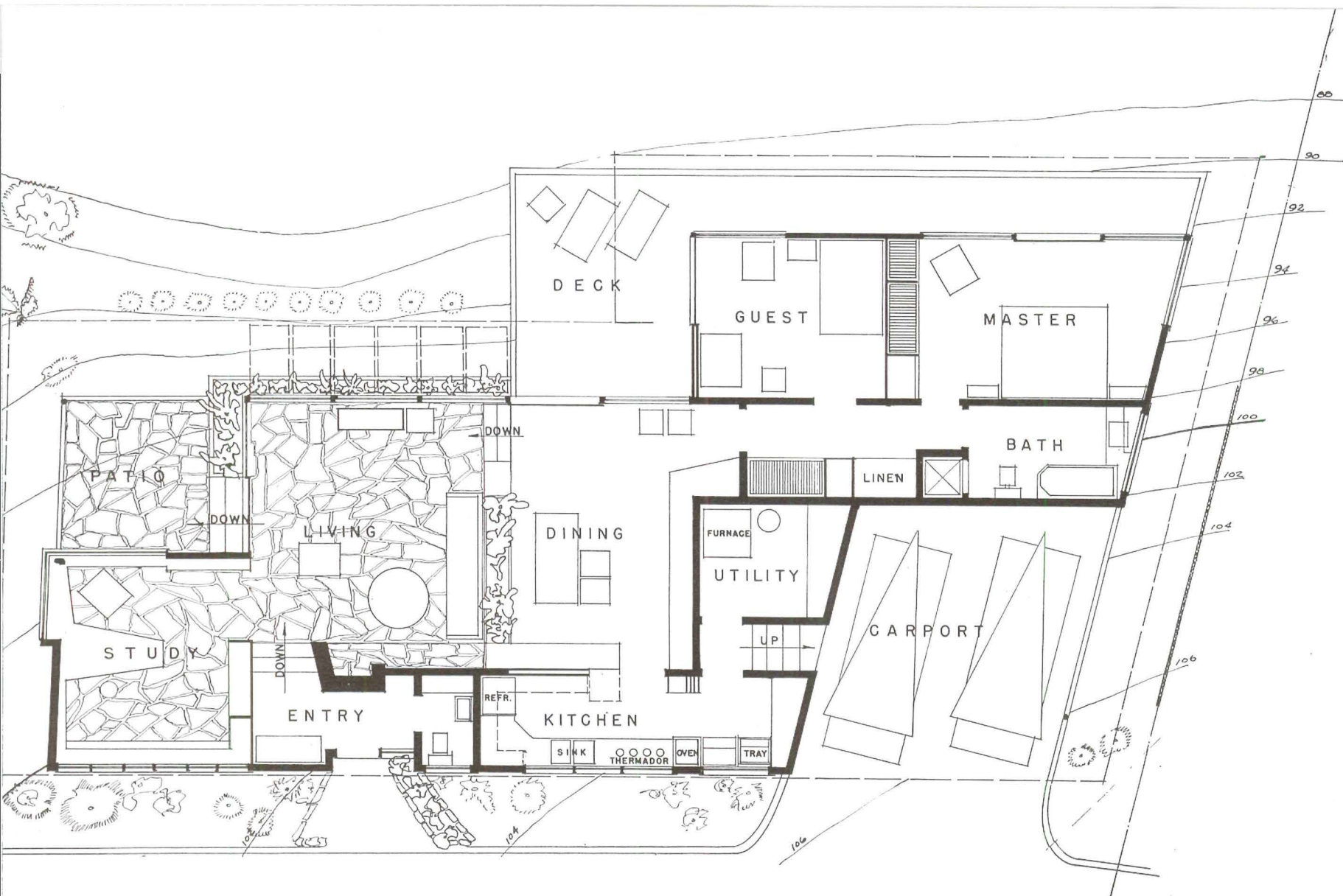
expansion. It is sheathed with asbestos-protected metal, while all other permanent walls are concrete and waterproofed. The second floor is concrete carried on steel trusses. Wood block floors were used throughout the factory area. Roof sheathing is metal pans topped with vermiculite, and the roofing applied on this. The administration building is of reinforced concrete construction with asphalt tile floors and acoustic ceilings throughout, and the space is divided with movable metal partitions. The connecting link between the administration building and the assembly building is a garage unit and office cafeteria.

The parts building is a one-story structure of concrete walls, steel frame, with expansion provided to the east.

Employees' parking lots are provided for both sides of the plant, as well as a large store area for new cars.

Albert Kahn Associated Architects
and Engineers, Inc., Consultants
Landscaping, Tommy Tomson



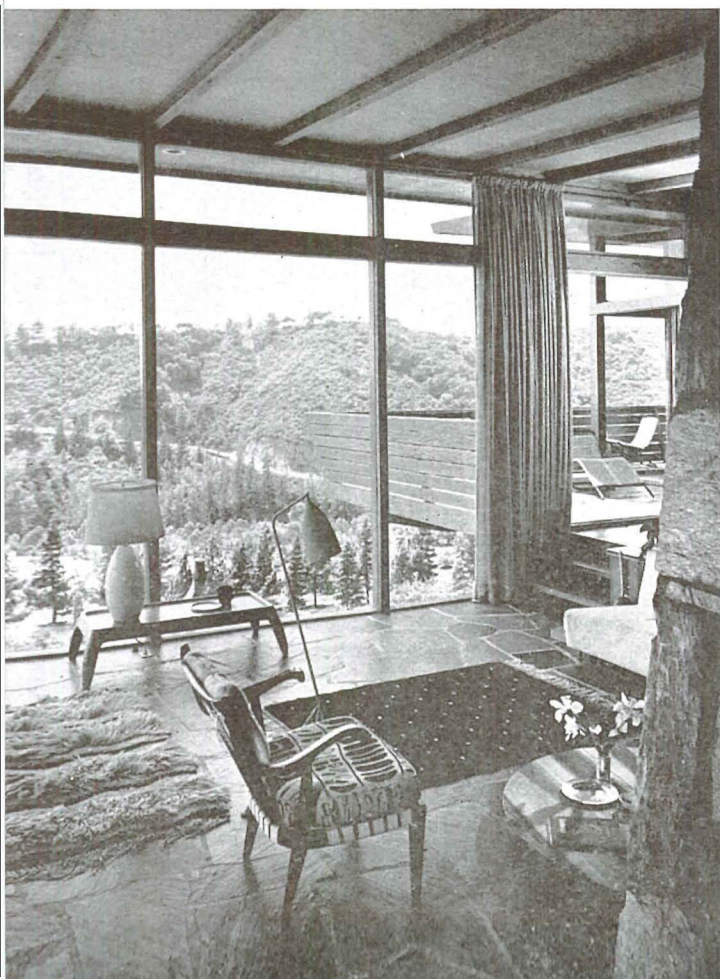


HILLSIDE HOUSE BY GRETA MAGNUSSON GROSSMAN

designer

TED JOEHN

structural engineer



The problem was to design a two bedroom house on a steep hillside lot sloping from both east to west and north to south.

In planning the house it was necessary to have three levels because of the contour of the lot: the entry, kitchen, eating, and bedroom areas on the lower street level; living and working areas on a two-foot lower level; and the garage and service yard on the upper street level. To avoid the expense of excavating and high retaining walls, the bedroom and porch areas are suspended 14 feet, supported by steel posts. It was necessary to have the workroom or study easily accessible from the entry without interfering too much with the activities of the living room. The eating area has an unobstructed view over the city. All rooms, except kitchen and bathroom, have a view to the south or west, and open either to porch or terrace. The placement of the master bedroom insures privacy, while the guest room serves as a workroom opening to the porch, and is so planned that it can be included in the living area for occasional entertaining.

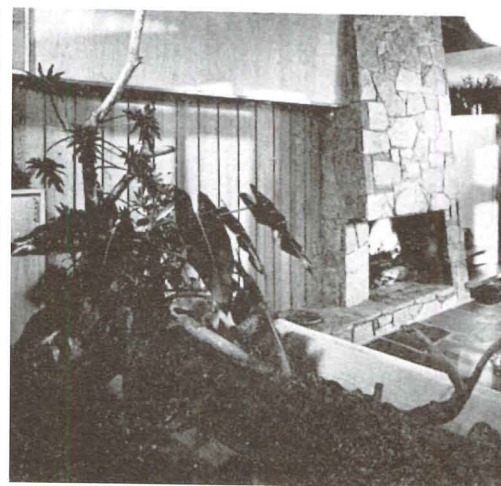
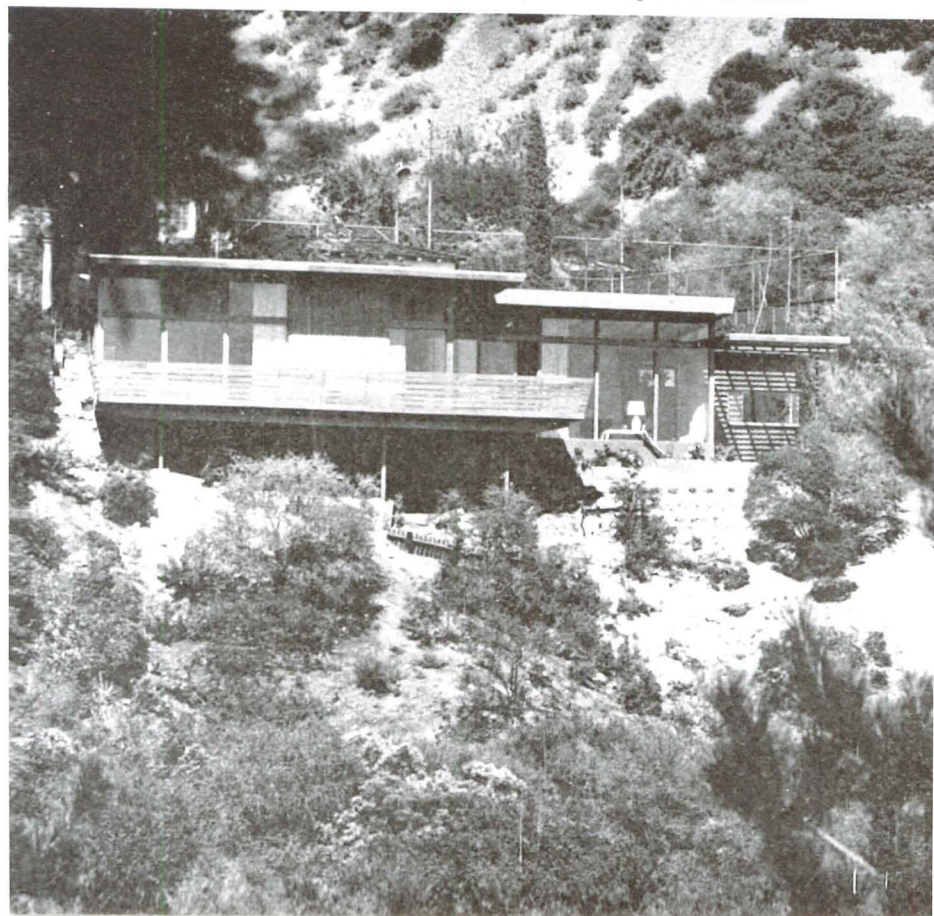
The dominant colors used in the living and studio areas are those of the natural woods, redwood and elm, and stone; with two hand-woven throw-rugs in blue and white for accent. The gray, yellow, and copper tones of the fireplace stone are repeated in the draperies of the living area. Other draw draperies are of natural bamboo. Another color touch is added by the large plant box that divides the living area from the eating space. One white plastered wall in the eating area contrasts with the black floor and the redwood walls.

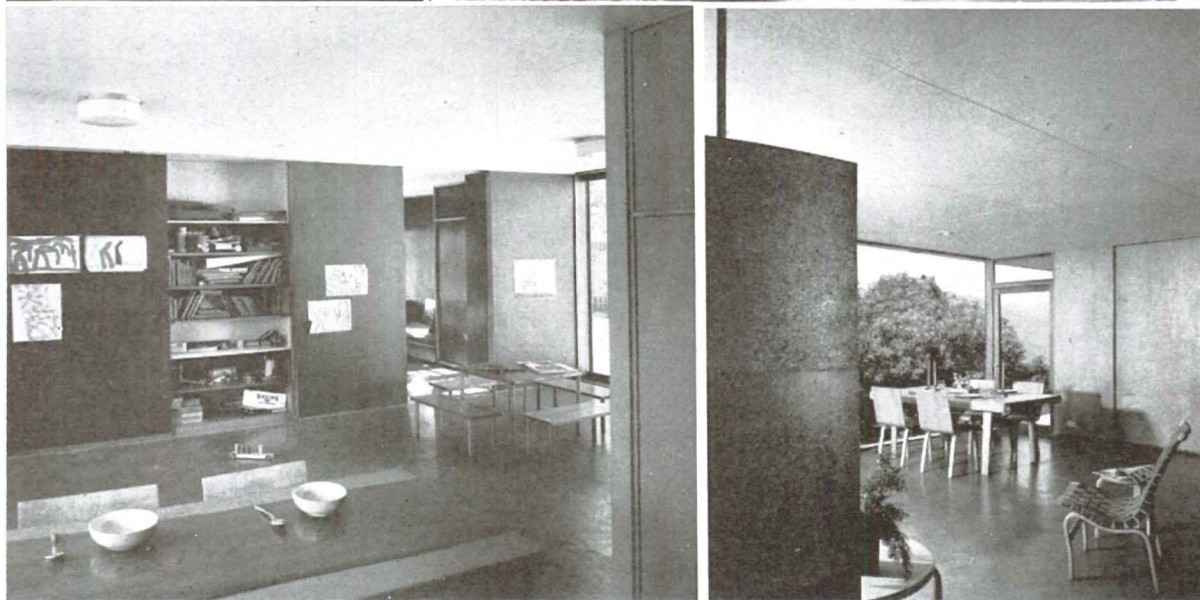
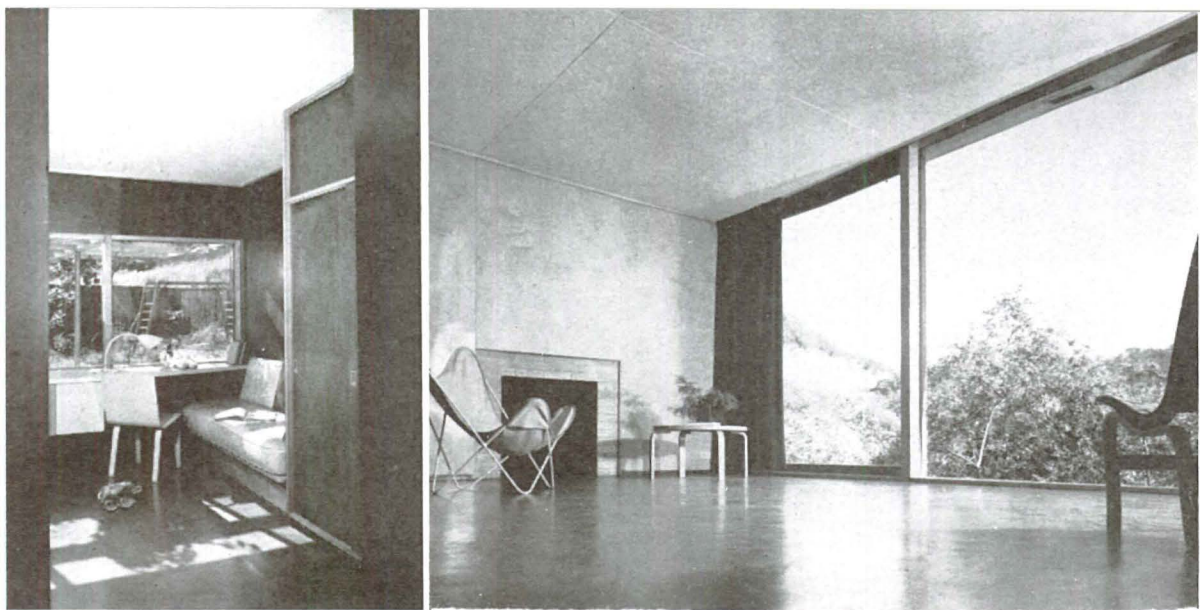
Kitchen, walls, and cabinets are of natural birch; counter top is of gray formica. The stove and oven are built in. The service porch is divided from the kitchen by accordion doors, and has built-in cabinets, cupboards, tray, and washing machine. The back porch door leads to furnace, storage room, and up to carport.



All furniture, textiles and lamps from designs by Greta Magnusson Grossman

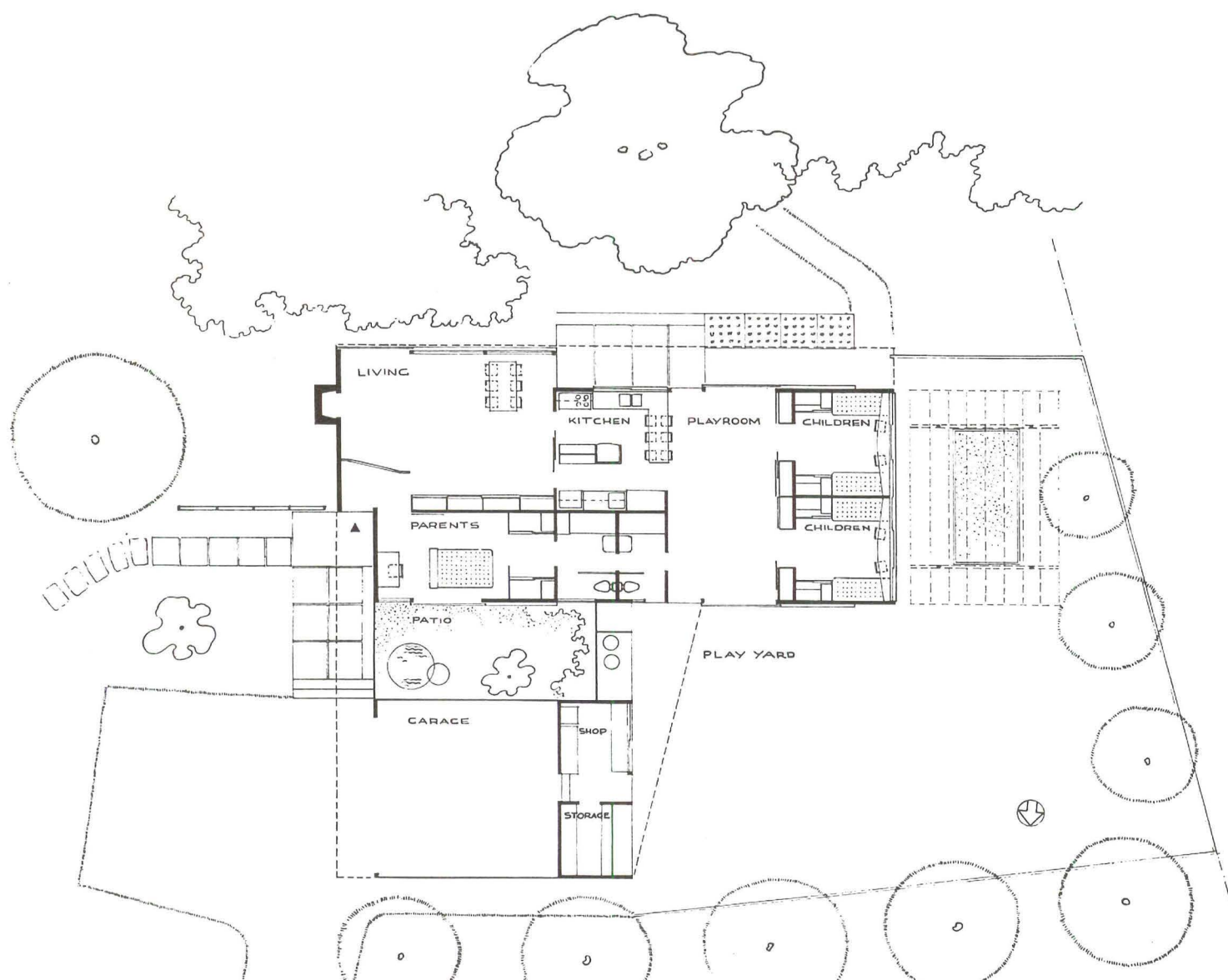
photographs: Julius Shulman





SMALL FAMILY HOUSE

JOSEF VAN DER KAR, *architect*
GARRETT ECKBO, *landscape consultant*



Three years of living in this residence are proving the validity of the original requirements leading to this particular solution. The house fits well and remains a sufficiently unobtrusive "machine a habiter." One does not find any serious inconvenience, nor is one continually esthetically overwhelmed.

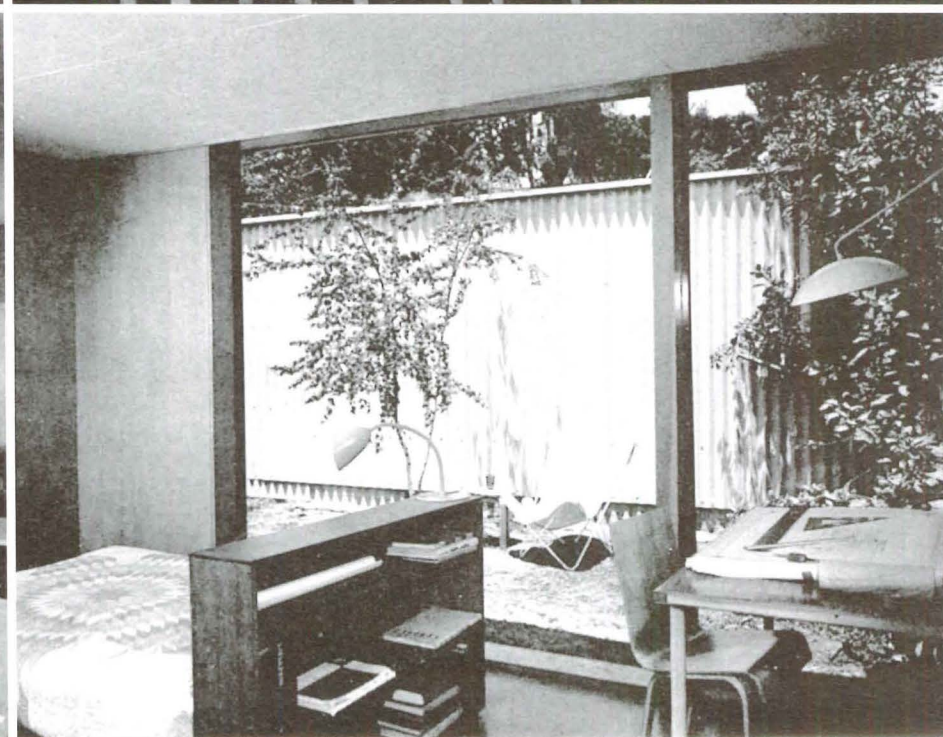
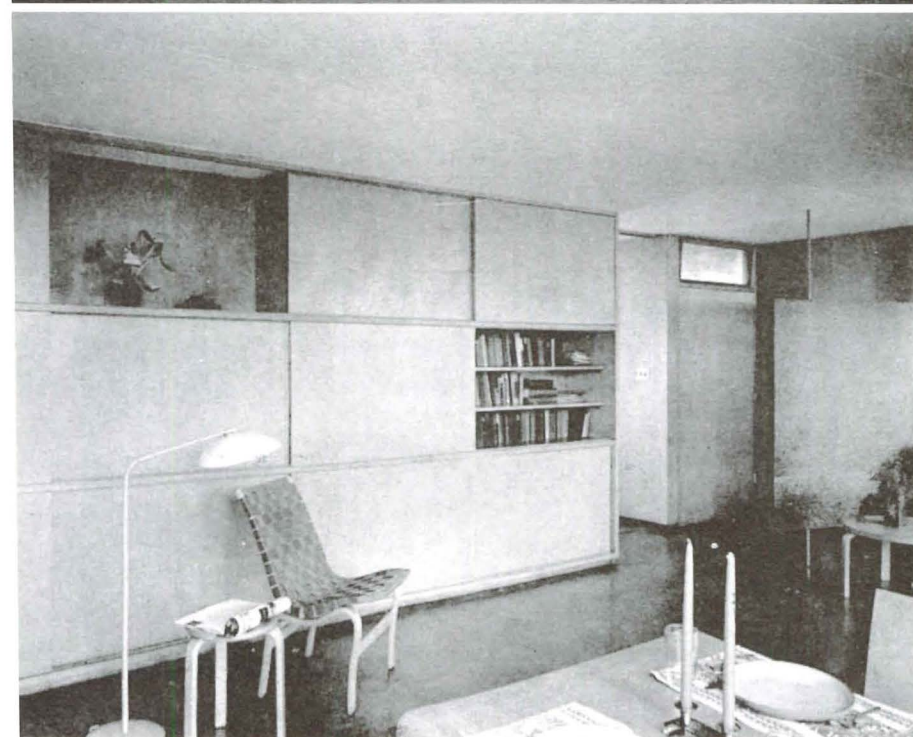
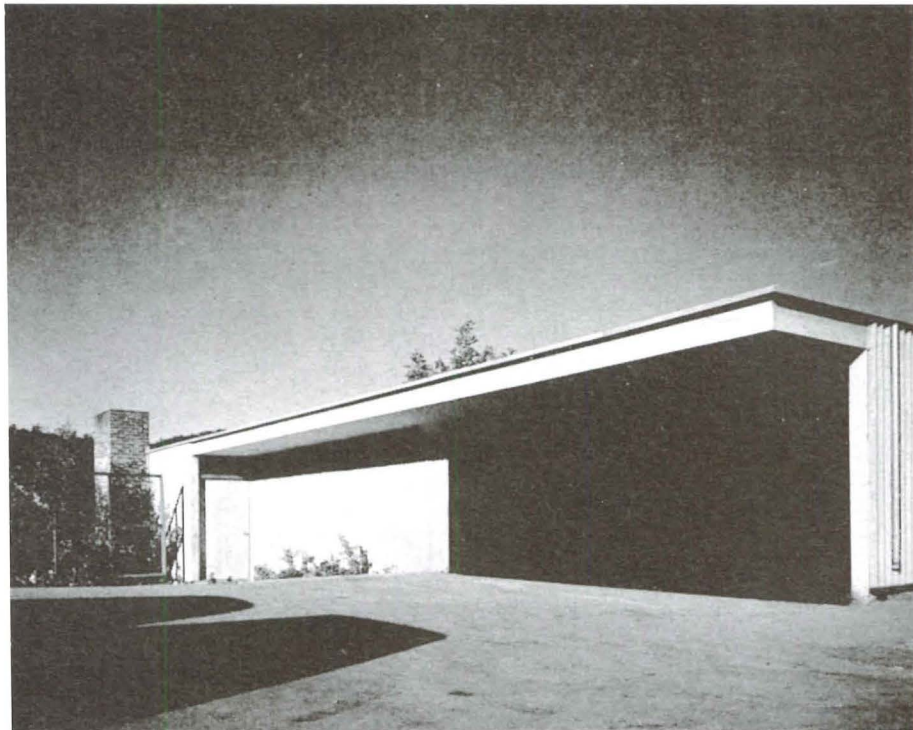
The wisdom of designing the kitchen as the living core of the house has been well-proved. Miles of walking have been saved and great emotional satisfaction has been offered the mother-housekeeper through being accorded in space what is her role in fact: the center of control. Previous houses lived in have added frustration and a sense of being "stuck away in the kitchen," isolated from other family activities and from a feeling of free space, garden, view. This combination playroom-kitchen has proved the center of domestic activity. It is the dining area for ninety percent of the meals served. The three- six- and nine-year-olds have used it for all their activities, crawling, tricycles, blocks, trains, skates, paint, clay, eurhythmics, and music. The grown-ups had ample room for pingpong and for dancing and community sings. For larger parties the eating counter is an ample serving bar for buffet suppers, and the separation of play area and quiet is maintained with great satisfaction.

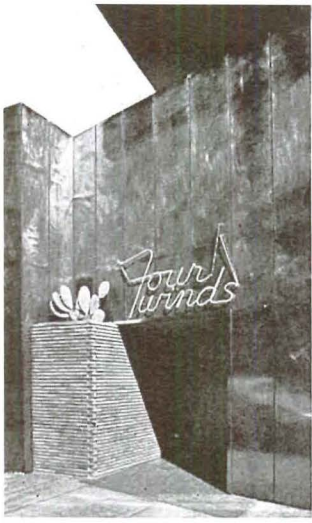
The children's bedrooms as a continuation of the playroom are convenient. The 4x8 sliding doors are easily pushed by the youngest, and the ample communal shelves for toys in the playroom have directly avoided much sibling friction, as have the assurance of privacy when needed in the bedrooms. Again a sense of isolation is avoided when children are confined to their beds. The west sun during the first year was uncomfortably warm at nap times. Now the grapes are providing shade, and the warmth is wonderful in winter when grapes are bare. The only unforeseen difficulty encountered is the fact that this open-type planning does bring a need for careful acoustical controls. Noise in the kitchen-playroom, for example, requires special absorbing devices, because there are no rugs, drapes, or other sound absorbing materials.

The play yard, with direct access to bathroom, has been easy to control, for wheeled toys, volley ball and badminton, and elaborate constructions with planks and boxes. The sandbox had to be increased from a miserable 4x4' to a 9x16' pit, adequate for family and visitors, and tempting to the layout of terrain, forms, or installation of water and sewer systems in play. The wires that support the game nets are reversible to hold the family wash, (continued on page 51)



photographs: Shirley Burden

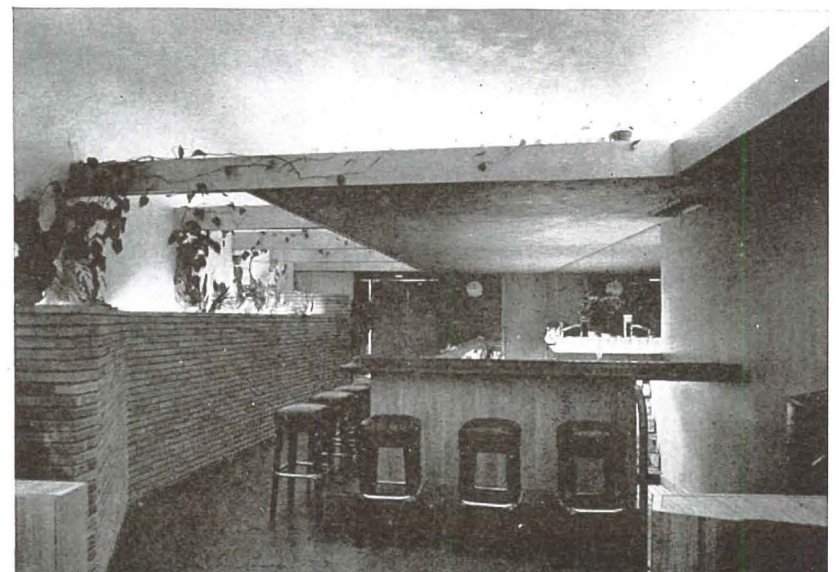
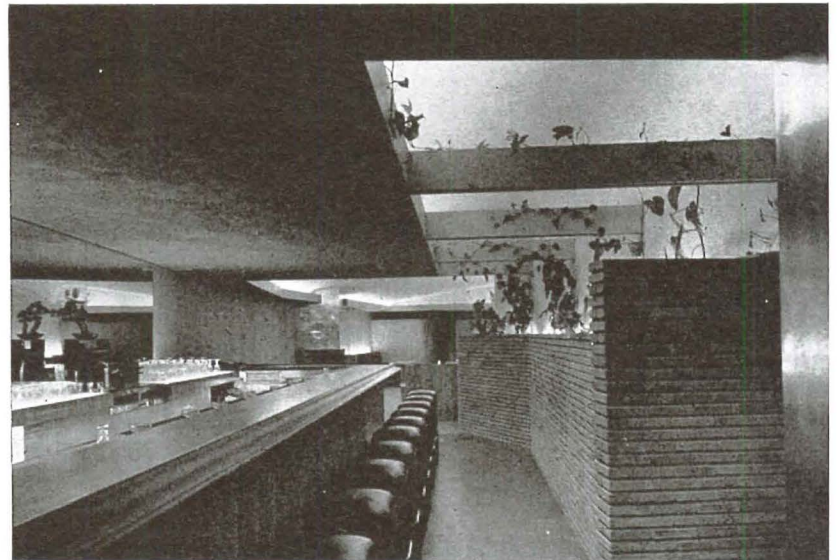
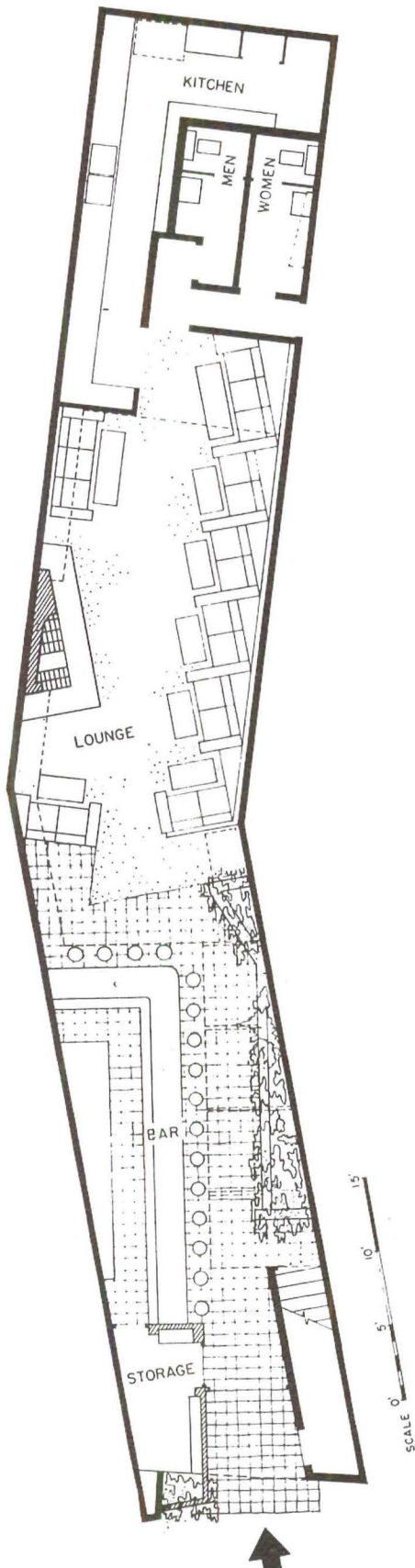




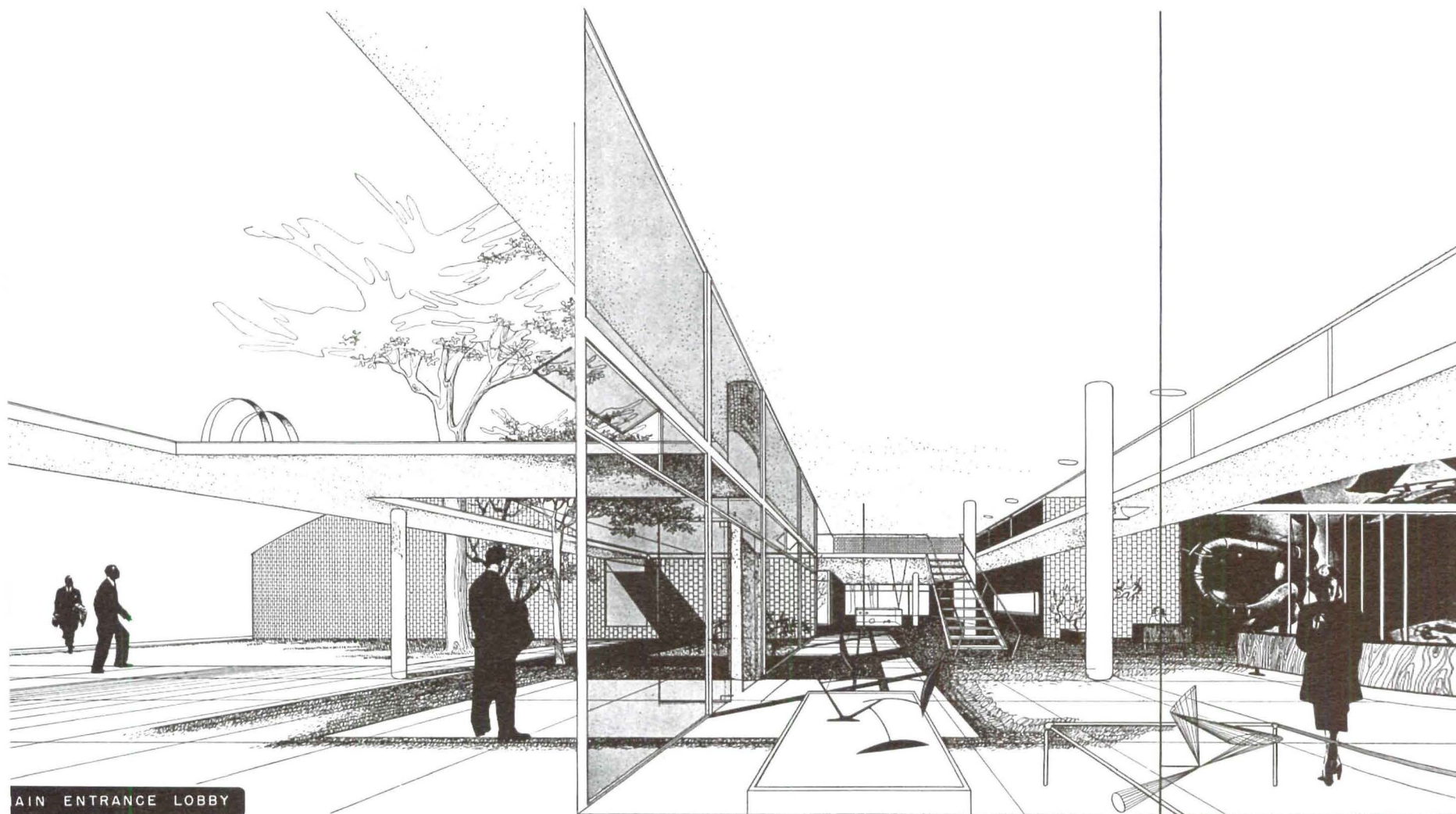
Set in a long narrow site, hemmed in by business structures on each side, this little restaurant-bar project makes a feature out of an otherwise somewhat disturbing dogleg angle in the shape of the site.

Of simple materials on the exterior, copper and brick alone, on the interior it adds to these, wood, plaster and mirror. The design depends for its interest on the spatial treatment of planes, angles, and curves. The entrance and bar area are under a low ceiling which is of dark brick red color to purposely further lower the feeling of the ceiling. Placement of the mirror above the back bar, running to the ceiling plane, seems to extend it and double its width, a necessary point in such a narrow space. The low ceiling does not completely enclose this portion of the building, but reaches to the opposite wall only as trellised beams which provide for its support, and over which philodendron vines may be trained. Under these beams and along the passage wall is a planting box recalling the use of brick on the exterior. Over these trellis beams and curving down past them into the planting box is a light-colored plaster ceiling and a wall to reflect (continued on page 51)

RESTAURANT BY FRED LANGHORST, architect

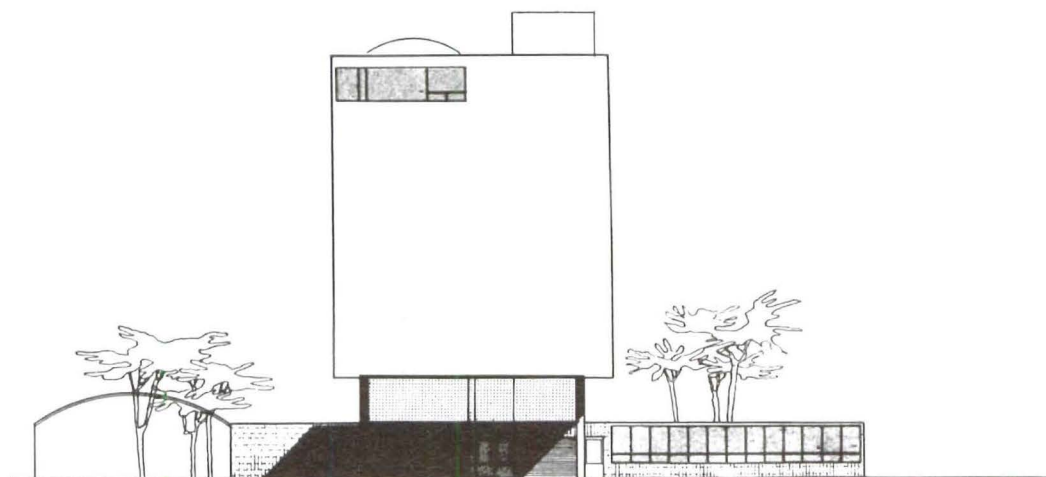


photographs: Roger Sturtevant

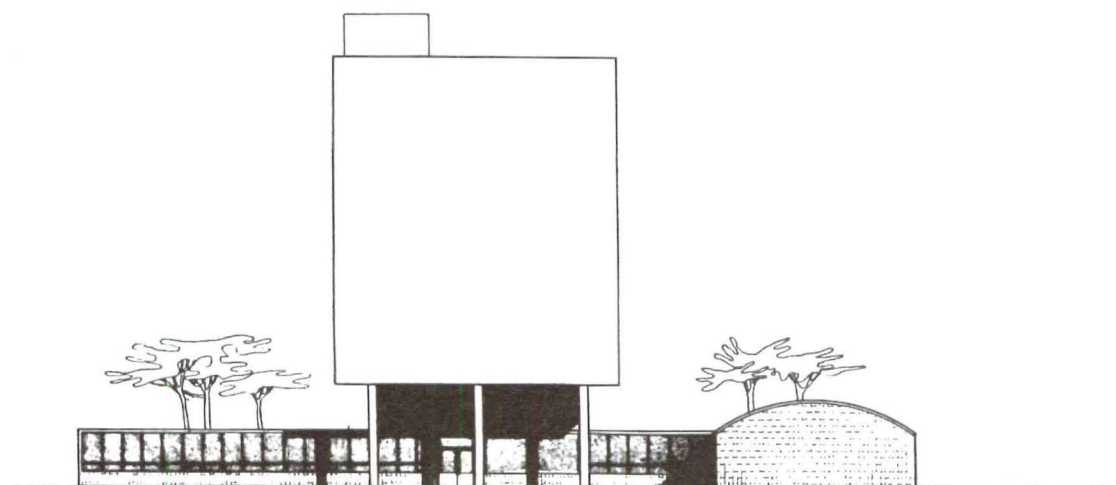


MAIN ENTRANCE LOBBY

FACTORY PROJECT BY HUGH STUBBINS, JR., *architect*



NORTHEAST ELEVATION



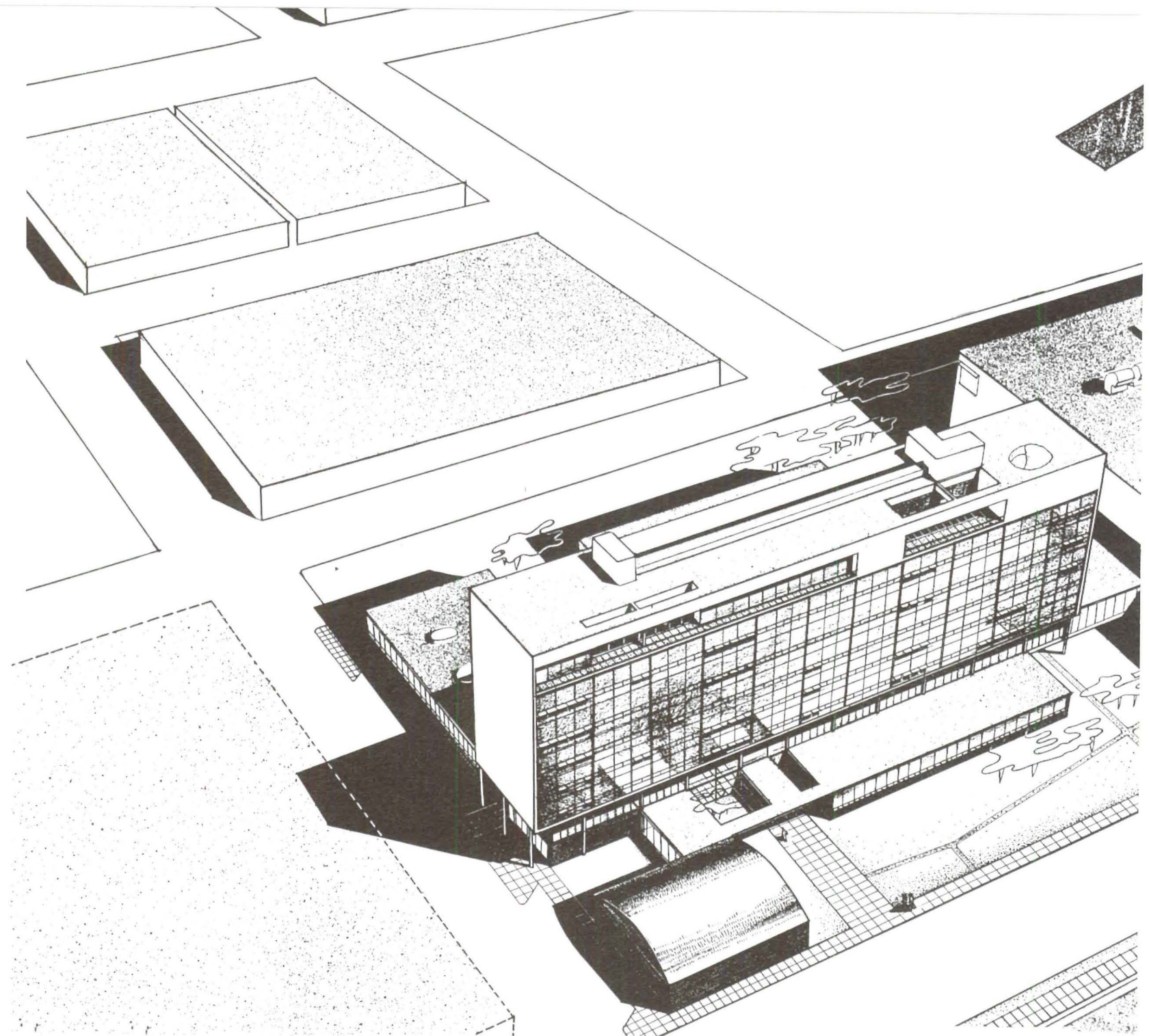
SOUTHWEST ELEVATION

This project includes manufacturing space, administrative and research divisions for the manufacture of a special type of plastic sheeting. The conditions under which the product is manufactured must be a strictly controlled air-conditioned atmosphere and constant inspection at the various stages of production. The machines which turn out the product are designed and made by the company, and continuous research is done for their improvement.

The storage spaces, maintenance and service shops, and lockers for employees, also circulation space, form a backbone of the manufacturing space and these areas are closed off with airlocks from the manufacturing space to keep out dust and other air-borne impurities. The manufacturing areas are completely air-conditioned with the main equipment on the roof and major ducts running over the service backbone. This section of the building is designed to be built in three stages, as can be seen by the two rows of double columns. Some parking and general utility and storage are provided in the basement.

The administration and public relations division is in a separate building, although closely connected to the plant. It includes a small auditorium and several lecture rooms in addition to the usual administrative spaces, not only for public use, but for use of the research and development departments.

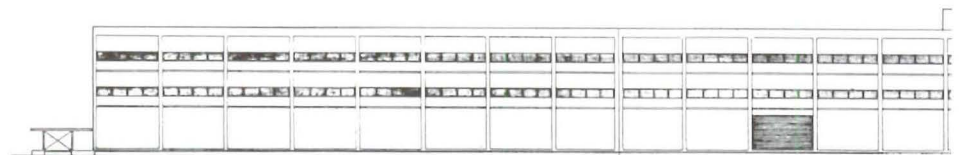
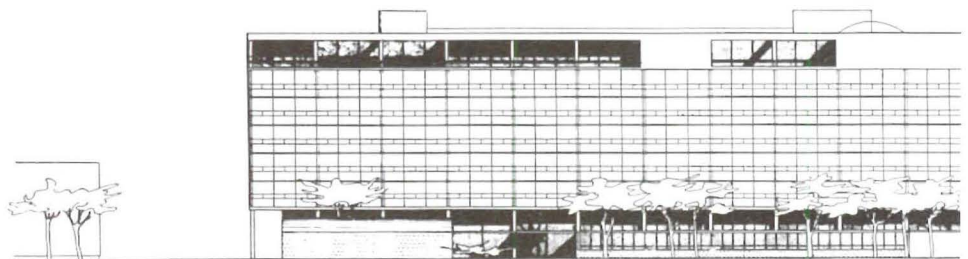
Above the administrative space on a mezzanine is the engi-

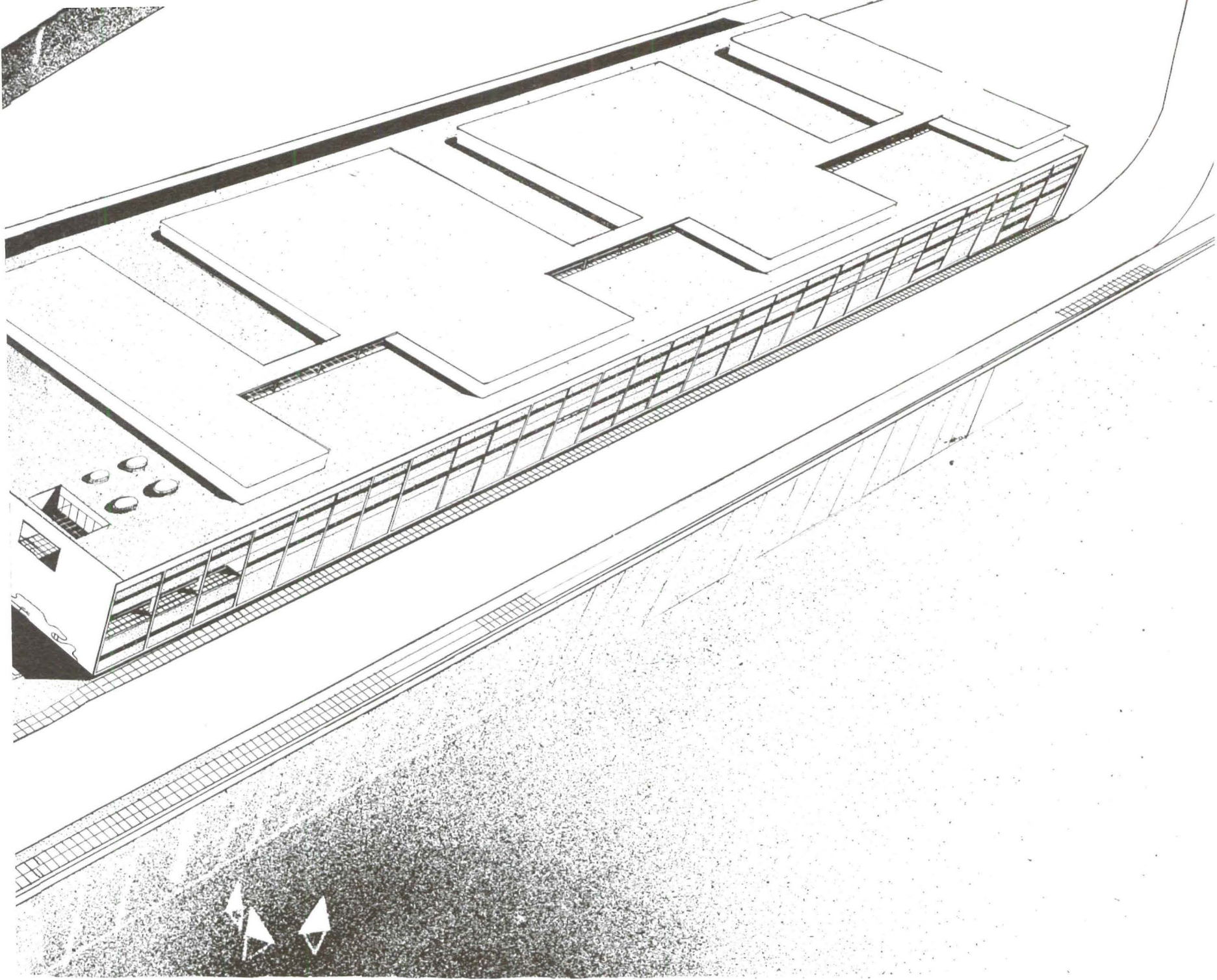


neering, mechanical and product development department. This has a direct connection with the manufacturing plant at the control end.

In the six-story block, above the administration section, is the research division, which is made up of laboratory, private offices, library and conference room.

The project is designed for maximum flexibility, not only for operation by the owner but also for easy adaptability for any similar use. For instance, the research building could easily become an efficient office building and the manufacturing plant would be suitable for almost any kind of manufacturing with the exception of the costly air-conditioning equipment. It is designed for ease of maintenance and low running cost, for the efficient use of the property consistent with good practice in construction of the various types of services required, and it is designed to produce a building that not only satisfies all of the requirements but also one that is pleasant for people to work and live in, and one that is an asset to the surrounding community. It is on a prominent site overlooking a large river. The completed project will comprise 200,000 square feet of production area, 60,000 square feet devoted to research, and 30,000 square feet of administration space.



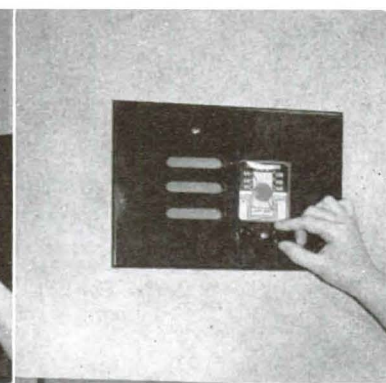
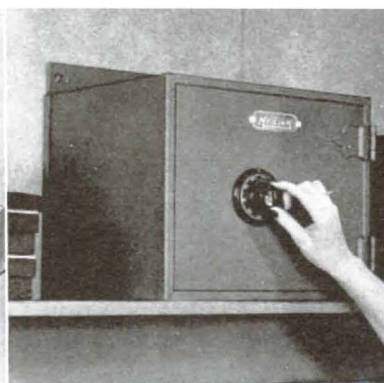
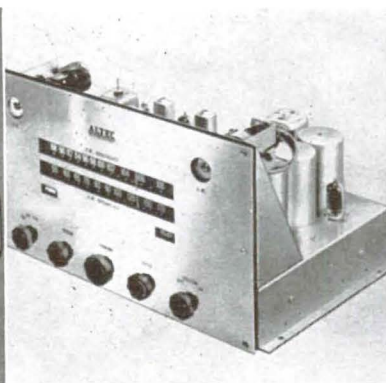
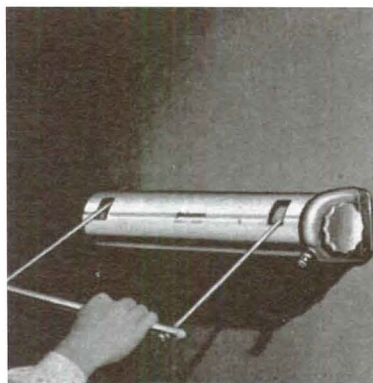


ELEVATION SOUTHEAST

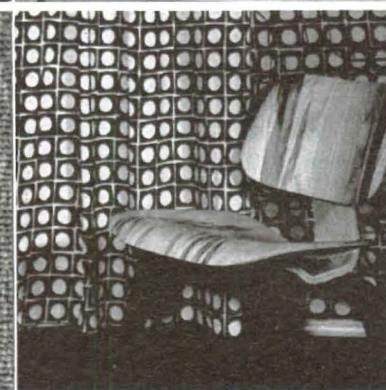
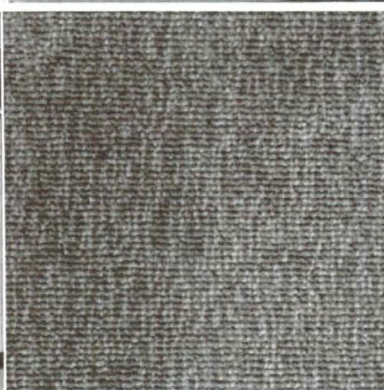
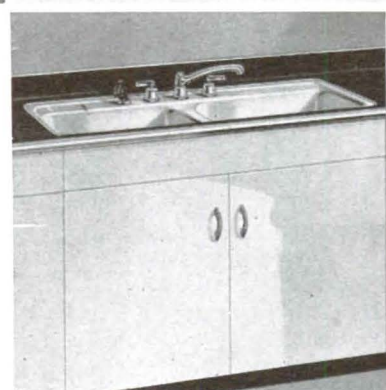


ELEVATION NORTHWEST

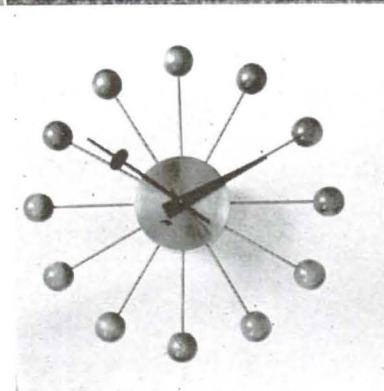
PREVIEW OF SOME PRODUCTS MERIT SPECIFIED FOR 1949 CASE STUDY HOUSES



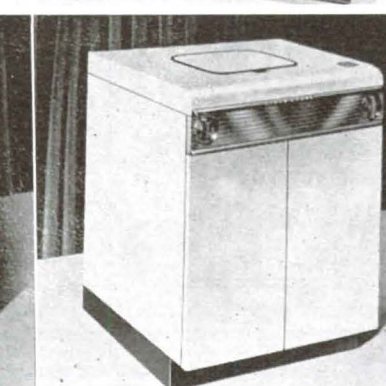
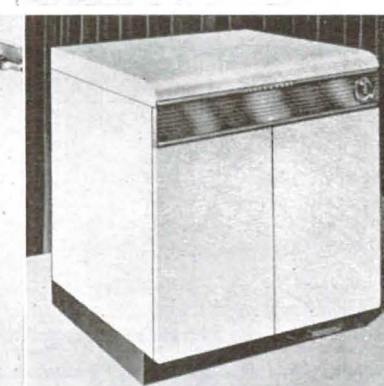
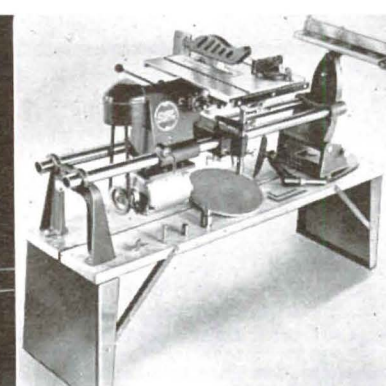
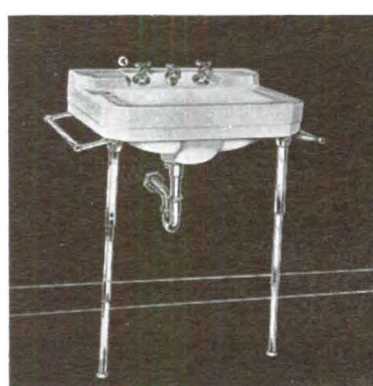
Above: Left to right
Sunmaster Clothesline
Altec Lansing
Hercules Safe
Flush Wall Radio



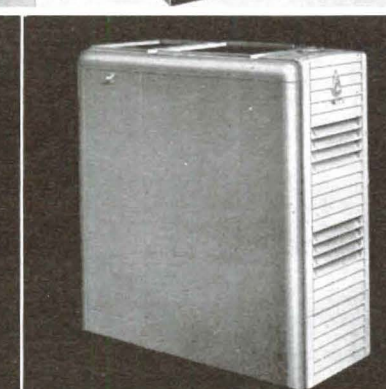
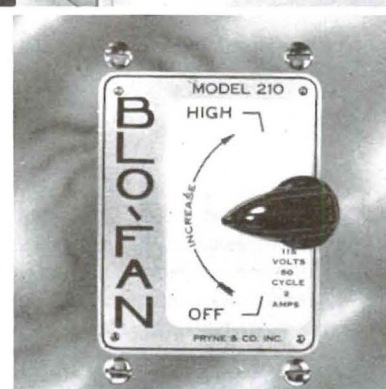
Right: Left to right
Kohler Sink
Alexander Smith Carpet
Squared Circle



Right: Left to right
Herman Miller Clock
Robeson Magnetic Cutlery



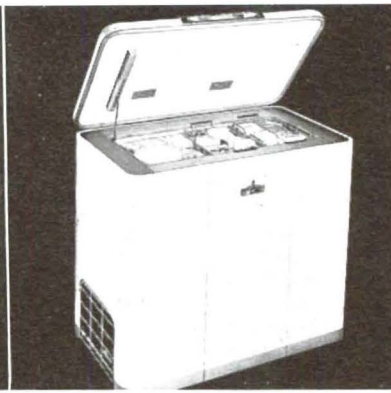
Above: Left to right
Case Lavatory
Shopsmith
Blackstone Dryer
Blackstone Washer



Right: Left to right
Blo-Fan Ventilator
Heatlator
Payne Forced Air Unit
Payne Forced Air Unit



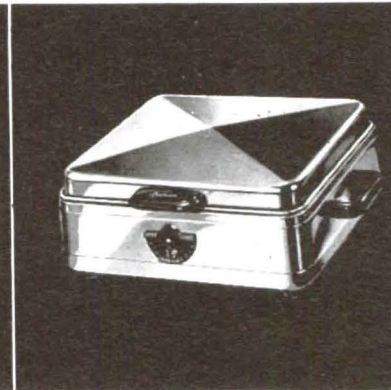
Kelvinator Refrigerator



Kelvinator Freezer



Kelvinator Electric Range



Wafflemaster

NOTE: This is a "preview" of some products which were merit specified for the two 1949 Case Study Houses which the magazine ARTS & ARCHITECTURE is completing on a wooded cliff overlooking the sea in Santa Monica, Calif.—additional merit specifications will be listed in succeeding issues and throughout the public showing periods for the CSHouses.

WALL-TEX FABRIC WALL COVERING

For lasting beauty and long-run economy the walls and ceilings of some of the rooms in these CSHouses are covered with Wall-Tex Fabric Wall Covering, a durable fabric that strengthens plaster against cracking, and conceals any hair-line cracks. This is Wall-Tex Stiffened Canvas. Its natural white finish requires no painting, or it can be painted any desired color, as has been done here to harmonize with the color schemes. Wall-Tex Fabric Wall Covering selections include nearly 200 colorful highly-styled florals, plaids, stripes and art tones, all with textured finishes that can be washed safely and repeatedly with soap and water.

ALTEC LANSING HOME MUSIC SYSTEM

This is a unified system of professionally engineered elements, consisting of a speaker, amplifier, AM-FM radio receiver, and any approved record changer. To these basic elements Altec Lansing television may be coupled, thus taking advantage of the system's high quality sound reproduction. For new homes, provision for inclusion of the music system is made at the blue-print stage; its cost, thus integrated with the design and construction plans, becomes a negligible element in the financing and amortization. This system can never become obsolete; it can be modernized unit by unit, in the event that advances in broadcast and recording science are made.

CANNON PATHFINDER LIGHTS

Growing in popularity as one of the few patio and driveway lights that will stand weather and wear are Cannon Pathfinder Lights, manufactured by the Cannon Electric Development Company of Los Angeles, which will be used on the grounds of the two 1949 CSHouses. The variety of color lenses of the Pathfinder Lights makes them unique. The hookup with underground cables gives it permanency not found in cheaper lights, which are connected to house-circuit electric outlets with ordinary rubber covered wire above ground.

MILLIKEN DRAPERY FABRICS

The majority of the drapery fabrics in the two 1949 CSHouses were chosen from the stocks of the Deering-Milliken Company of New York. They include Milliken drapery fabric, 50 inches wide, with a textured linen-like surface, made of viscose filament yarn warp with 8 lea linen filling, tightly woven, used in greige, or unfinished state; Milliken faille weave dress crepe, 100% virgin wool 57 inches wide, made of worsted singles with a 30 filling and a 5-run wool warp, in 7-ounce weight usually used for dresses, blouses or negligees; Milliken natural color unbleached brown muslin sheeting 99 inches wide, woven with 64 threads to the square inch with warp and filling, and Milliken 100% virgin wool gabardine 57-58 inches wide, having a 2-ply warp with single filling, a tightly twisted, smooth-surfaced fabric, usually used for suits, slacks, and skirts.

LAVERNE SQUARED CIRCLE

Also chosen for use in the 1949 CSHouses was Laverne Originals' Squared Circle, a coordinated fabric and wallpaper design by Estelle and Erwine Laverne, which was selected by the Museum of Modern Art and was the only fabric exhibited during Home Fashions Week in New York. It was designed to fill the need for a small repeat motif. The subtle uneven shapes of the squares tend to soften and give greater interest to the effect of the fabric. This pattern was designed for that school of thought believing that a printed fabric should be of quiet textural interest, functioning essentially as a background for the people in a room, rather than a fabric which calls attention to itself because of boldness of pattern or color. It is available in twenty stock colorings, as well as custom colorings on request. It sells for \$4.95 a yard retail.



LARGE ENOUGH SERVICE ENTRANCE?

The worried waiter, struggling to wedge a big load through a small entrance, illustrates what happens in poorly planned homes where the electric service entrance is too small.

When Mr. and Mrs. Homeowner want to add an electric range, air conditioner or power tools, they find an expensive alteration is required before extra circuits can be installed.

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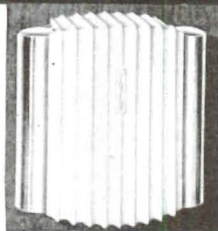
San Francisco 3

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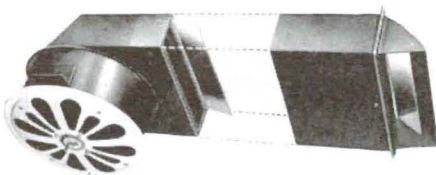


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Recommend clean, fresh air and cool comfort for the kitchen of all the new homes you are planning.

It's a feather in your hat because new homeowners want this modern convenience. The woman especially will welcome a well-ventilated kitchen, free from unwanted odors and grease-laden air. For your own success with clients include a NuTone Ceiling-Type Ventilating Fan in your plans.

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BUILT-IN MAIL BOX WITH FLEXIBLE CHUTE

All the advantages of the most expensive "made-to-order" mail delivery system are available in an easily installed complete unit manufactured by the American Device Manufacturing Company of Red Bud, Ill. A unique feature is a completely flexible steel chute which may be positioned for inside mail delivery at any angle desired to conform with wall construction and thickness. A number of horizontal or vertical exterior face plate designs in brass, bronze or aluminum are available, to harmonize with any architectural motif. One style includes removable enameled house numbers which may be eliminated if desired. Interior door for mail removal may be wood cabinet type or aluminum.

ALEXANDER SMITH CRYSTAL POINT CARPET

Crystal Point, the loop-pile carpet used in the 1949 CSHouses, is just one of fifteen qualities and 95 patterns available in Alexander Smith & Sons contract carpet. This wide choice of types, grades, patterns and colors assures the interior designer of the right carpet for his particular installation. Alexander Smith representatives and reliable carpet contractors are equipped to save costs by estimating accurately, keeping yardage down. They will save on upkeep by advising the most economical grade and weave for each specific location. They will also arrange for special patterns, designed to order.

LUMITE PLASTIC SCREENING

New Lumite plastic screening used on windows, doors, and wherever else needed is rustproof, stainproof, and abuseproof. It will not rust and stain the sides of the buildings. Lumite screening never needs painting to preserve its rustproof qualities and can easily be cleaned with a damp cloth or washed down with a garden hose, without danger of corroding. Made by the Lumite Division of the Chicopee Manufacturing Corporation, the plastic screen material is available in grey or green at hardware stores, department stores, and building and supply dealers at 11½ to 12 cents a square foot.

SHOPSMITH WOODWORKING TOOL

The Shopsmith is a new multi-purpose woodworking tool designed to give the modern home hobbyist a large capacity home power workshop at a reasonable price. The Shopsmith changes quickly and easily to an 8-inch circular saw, a 15-inch drill press, a 33-inch wood lathe, a 12-inch disc sander, and a horizontal drill press. Conversion from one tool position to another takes less than a minute. Although The Shopsmith is rugged and will equal or outperform any of the single purpose tools it replaces, it is remarkably compact, requiring only 18 inches by 60 inches of floor space.

BLO-FAN CEILING VENTILATOR

Both of the 1949 CSHouses are equipped with a new nine-position control switch Blo-Fan Electric Ventilator, manufactured by Pryne & Company, Inc., Pomona, Calif. The switch allows choice of the desired rate of ventilation. If the degree of air pollution is heavy, the fan is speeded up simply by advancing the position of the switch. When it is not necessary to move large volumes of air, the fan is just as easily slowed down. Thus the whirr of the ventilating fan can be controlled absolutely.

HERCULESE CLOSET VAULT

Both of the 1949 CSHouses are equipped with a Herculese Closet Vault, which weighs 55 pounds and which is set on a half in a closet attached to the wall with a perma-type anchor bolt. The outside of the unit is finished in grey wrinkle finish and the inside has a solid flox-lined maroon finish. There is a removable shelf which can be displaced when large items are stored. The locking mechanism is very similar to the usual office safe mechanism and is controlled by a three-tumbler combination lock. The whole unit is electrically welded and of double wall construction with thermo-cell insulation providing one-hour fire resistance. Each unit bears the Safe Manufacturers' National Association Seal indicating that the unit was furnace-tested for one hour at 1700 degrees. The safes are manufactured by the Meilink Steel Safe Company of Toledo, Ohio.

HOWARD MILLER WALL-HUNG CHRONOPAKS

The Howard Miller Company's (Zeeland, Mich.) Wall-hung Chronopaks used in the two 1949 CSHouses were designed by George Nelson to meet the problem of providing an architectural clock, the installation of which would require a minimum of time and expense. The Chronopaks require only a standard clock outlet, normally installed for \$5 to \$10 by any electrician. To simplify production, the basis of each design is a standard brass drum which contains a built-in plug, a fastening device, and the motor. This allows the manufacturer to put out an endless variety of shapes and types without altering the basis components.

MODERNFOLD (ACCORDION) DOORS

The Modernfold Doors used in the 1949 CSHouses are an improved type of folding door with an accordion-like action in opening and closing. They make a room larger because they eliminate area used by swinging doors for swinging. Door interference, also, is eliminated. Larger Modernfold Doors can be used as movable walls for easy, economical room divisions. They have washable fabric coverings concealing their metal frames, and are available in a wide range of colors.

FLUSH WALL RADIOS

Built into the walls of the kitchens of both of the 1949 CSHouses are Flush Wall Radios, manufactured by the Flush Wall Radio Company of Newark, N. J. These are 5-tube AC-DC sets with face panels matching the room colors. The wall is a part of the speaker-baffle, providing a good tone. The steel boxes into which they fit are 6½ inches by 9½ inches by 3¾ inches deep. Twenty feet of antenna wire is included. These sets, which have a design value, are approved by the Underwriters' Laboratories for built-in installation.

BLACKSTONE AUTOMATIC WASHER

There is more to the beauty of the Blackstone automatic washers used in the two 1949 CSHouses than just plain eye appeal. Their clean modern design provides practical utility. They match modern fixtures in dimension as well as styling. Their flush sides fit exactly with those of other kitchen units, leaving no dust catching gaps. Their tops provide an extra working surface of standard counter height. Their remarkable trouble-free mechanical performance reflects the "know how" of the oldest of the washing machine manufacturers.

BLACKSTONE AUTOMATIC CLOTHES DRYER

Design-wise, the Blackstone automatic electric clothes dryer is a masterpiece of simple stream-lined beauty. It offers fast, efficient, and fully automatic drying of fabrics. It provides positive selective drying control through a combination of

radiant heat and forced circulation of air. It is a natural co-appliance with the Blackstone automatic washer, offering a matching cabinet for adjacent installation. Both of the 1949 CS Houses are equipped with the Blackstone dryer.

TACKLESS CARPET GRIPPER

The Roberts Company of Los Angeles has developed a "tackless" carpet gripper, used in the 1949 CS Houses, which eliminates tack marks and fluted edges in wall-to-wall carpeting. "Smoothedge" Carpet Gripper works on the curtain stretcher principle and consists of plywood strips $\frac{1}{4}$ inch thick, $\frac{1}{8}$ inch wide, and 8 feet long. Especially designed conical tipped 16-gauge pins penetrate the plywood at a 60-degree angle. When the strips are nailed or adhere to the floor, these pins protrude far enough to penetrate fully the warp of the carpet. The carpet, instead of being tacked down, is held firmly from the underside, making a flawless installation.

TRUSCON STEEL PRODUCTS

The best proof of the architectural value of the use of Truscon Steel products in the two 1949 CS Houses lies in the fact that the architects chose to leave exposed the open web joints and the underside of the ferro board steel decking in one of the two CS Houses. When the building is finished and these parts are painted, they will add greatly to the crisp freshness of the building. The joists used were those with square ends and angle connections which were framed directly into 4-inch H columns, 7 feet, 6 inches. This became an extremely convenient module because it could be spanned by the ferro board with no intermediate support and the space in between the columns could be taken up by two standard architectural-projected sash 8 feet high. This, too, became a very handy dimension because it corresponded to the first and second floor heights. The two lower lights of the architectural-projected sash were glazed in opaque material, thus forming a good height for the transparent glass areas to start. The ferro board made a most satisfactory roof decking and allowed the ceiling to remain uncluttered, although its structural members were exposed. The most significant result of the use of these materials will be the logical and economic combination that will and have suggested themselves.

SUNMASTER AUTOMATIC CLOTHESLINES

In the home laundry department, Sunmaster Automatic Clotheslines were used. Once installed, they completely end "clothesline stringing" problems. The lines unwind—20 feet each strand on indoor model, 55 feet each on outdoor—and bar hooks on opposite receiver. Jobs now taking seventeen minutes of "rope wrangling" are converted simply to a walk from Sunmaster to opposite hooks—walk back to Sunmaster to take up slack with couple of turns of ratchet. When drying is over, the lines rewind automatically.

CASE PLUMBING FIXTURES

Visitors who are attracted by the design of the Case (W. A. Case & Son Manufacturing Company, Buffalo, N. Y.) lavatories and water closets in one of the two CS Houses at Santa Monica will be pleased to know that here, too, beauty is more than skin deep. Case quality bathroom fixtures have been known for years for their mechanical excellence. Made of vitreous china, they have that easy-to-keep-clean surface of ultra-smoothness, and of course the famous Case T/N one-piece water closet has set today's standard in quiet operation.

HEATILATOR FIREPLACE UNIT

The Heatilator Fireplace unit used is a scientifically designed steel form around which any style of fireplace is easily and correctly built. In addition it takes heat usually wasted up the chimney and actually circulates it to every corner of the room—makes the open fireplace an efficient cool weather heating unit for western homes and cabins. A complete form including properly proportioned damper, downdraft shelf and smoke dome, the Heatilator unit saves labor and materials—adds little if any to the cost of the completed fireplace.

PAYNE FORCED AIR UNITS

Anticipating the heavy trend to forced air heating, the Payne line now includes four different forced air models . . . a unit to fit the needs of every home—and budget, from three rooms up. Spearheading the line is the low cost Panelair, the new type wall-heater that delivers forced air heat directly to three or more rooms, at floor level. It is Payne's answer to the cold floor—hot ceiling problem. The Panelair can be partly or fully enclosed in a wall or placed in a corner. The Sentry requires little more space than a water heater—fits in kitchen or closet, on service porch or wherever space is available. It circulates filtered heat in winter, ventilation in summer. Operation is full automatic. When space is extra scarce, Payne suggests the Spacesaver. It operates effectively from almost any nook or corner—under the floor, on service porch, or even from the attic. The Payne Zoneair is designed primarily for heating basement homes. It heats and filters the air in winter, ventilates in summer, and is fully automatic.

LOTION DISPENSER

A completely new lotion dispenser stylized by a leading industrial designer is announced by Bobrick Manufacturing Corporation of Los Angeles, the nation's oldest and largest manufacturer of Soap and Lotion Dispensing Equipment. The Bobrick 84 "Universal" Dispenser combines both beauty and functional simplicity. The strikingly designed hood, as well as the mechanism, is made of Stainless Steel. The Lotion Container made of Lustrex is shatter proof and translucent so that the level of the lotion may be seen at all times. The Bobrick 84 was designed to be used with any kind of hand lotion or synthetic liquid detergent. It is particularly adaptable for home use over the kitchen and bathroom basins because it is equipped with Bobrick WallPlad which allows it to be attached to marble, tile, or any hard surface wall without screws in less than three minutes.

KOHLER BATH FIXTURES

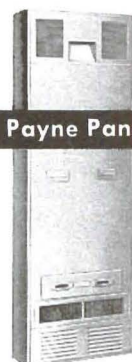
Fixtures installed in modern homes must meet the demands of the builder, the decorator, and the purchaser. Master baths in both homes have Kohler Cosmopolitan Bench Bath, and built-in shower with Kohler Niedeecken one-dial mixer for temperature control. Two of the three bathrooms are equipped with Kohler Arrowhead vitreous china lavatories, built-in to provide practical dressing table combinations. In the kitchens, the Delafield double compartment, ledge sinks are built-in with counter tops and cabinets. Like all Kohler sinks they are equipped with swing spouts, handy lever-controlled sprayers, and Duostrainers. The utility rooms, furnished with Kohler Alloway acid-resisting, enameled cast iron

specify Payne and you can provide

forced air heating

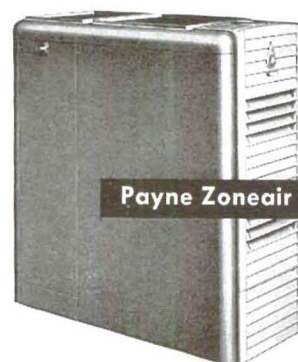
for every size home . . . and budget

Every survey shows heavy preference for forced air heating. To meet this trend, Payne builds forced air units to fit every need—and budget . . . from 3-room homes to the largest. When you specify Payne you give your clients the finest in performance, long-lasting dependability and economy.



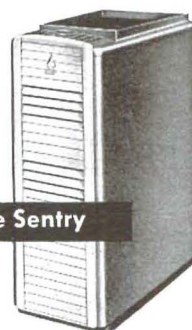
Payne Panelair

Delivers forced air heat directly to 3 or more rooms at floor level . . . at price anyone can afford. Ends cold floor discomforts. Can be hidden in a wall. Adaptable to any floor plan. Operation fully automatic. 4-direction heat outlets.



Payne Zoneair

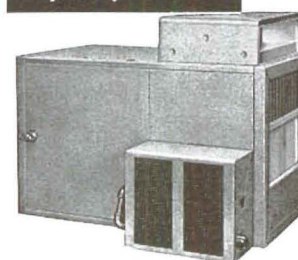
Last word for forced air heating of basement homes. Heats and filters the air in winter . . . ventilates in summer. Fully automatic. Finished in jade green and grey metalized enamel.



Payne Sentry

Circulates filtered forced air heat in winter . . . ventilation in summer. Takes little more space than a water heater. Fits in kitchen or closet, on service porch or wherever space is available. Fully automatic. Handsomely finished in metalized enamel.

Payne Spacesaver



This forced air model is so compact it can be placed under the floor, on service porch or even in the attic. Operates with equal effectiveness from almost any nook or corner. Fully automatic. Used wherever space is scarce.

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Affiliated Gas Equipment, Inc., Beverly Hills, California

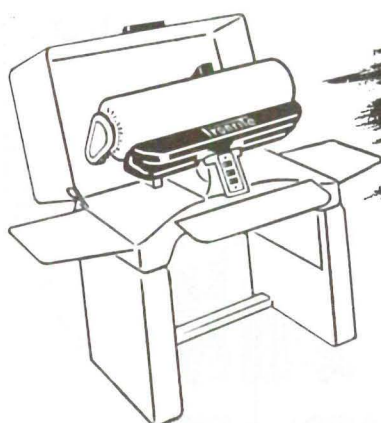
Please send me A.I.A. file and literature about the . . .

- | | | |
|-----------------------------------|-------------------------------------|--|
| <input type="checkbox"/> Panelair | <input type="checkbox"/> Zoneair | <input type="checkbox"/> Compact Floor Furnace |
| <input type="checkbox"/> Sentry | <input type="checkbox"/> Spacesaver | <input type="checkbox"/> Compact Duplex |

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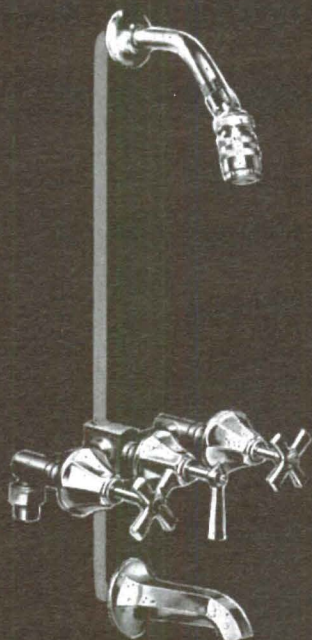


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sink and tray combinations, and built-in to counter tops, provide spacious working areas.

GULFSPRAY SHOWER ENCLOSURES

Gulfspray shower doors and tub enclosures are a complete line of units adaptable to use in almost every type bathroom for all makes of tubs and enclosures. In addition, a well-equipped shop is able to fabricate many special requirements other than the standard ones illustrated in the company catalog. They offer many advantages, including the freedom from sloppy and messy floors that usually result from showers with other type partitions or closures. They also eliminate danger of spoilage of woodwork, plaster, etc. from possible floor leakage, and have been found to be economical over a period of time, inasmuch as they involve virtually no maintenance or repair cost. The combination of metal and glass is modern and pleasing in appearance. It adds a great deal in the way of light and brightness within the shower stall itself. They are manufactured by Binswanger and Company of Houston, Tex.

CELOTEX PRODUCTS

The following Celotex Home Building Products have been used throughout. For basic insulation needs Celotex Building Board has been installed in the exterior metal walls and Celotex Preseal Roof Insulation has been applied over the entire roof deck. Preseal is especially designed for insulation of roofs under built-up roofing, slate or tile roofs. The asphalt coating gives this Celotex product high moisture resistance and affords a positive bond for the mopped on roofing felts. Celotex triple-sealed roofing felts are used for the built-up finished roof. A novel feature is the adaptation of Celotex Cemesto Board as insulating panels in some sections of the exterior walls. This multi-function Celotex product provides structural strength, insulation and maintenance free exterior and interior finish in a single thickness material. Its use on this house fits nicely into this type of architectural design.

SUNBEAM AUTOMATIC KITCHEN APPLIANCES

Both of the two 1949 CS Houses will be fully equipped with Sunbeam automatic kitchen appliances, which have been merit specified in all earlier CS Houses. They include the Sunbeam Wafflemaster, Coffeemaster, Mixmaster, Ironmaster, Shavemaster and Toaster. The Wafflemaster makes four waffles at one time, automatically controlled for any shade desired. The Coffeemaster makes coffee automatically, and shuts off when the coffee is done—or automatically keeps it warm. The toaster is entirely new. Bread is put into two slots, it drops down itself, and rises silently when the toast is done, without any noise. Similar automatic operation features all other Sunbeam appliances.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (702) Gas Ranges: Catalog new models Magic Chef Gas Ranges; copiously illustrated with full technical information, ratings, features, dimensions.—L. C. Ginn, American Stove Company, 1641 South Kingshighway, St. Louis 10, Mo.

• (669) Laundry Equipment: Brochure, folders, data sheets Blackstone Combination Laundry; washes, dries, irons automatically; counter height, counter depth, requires six feet wall space; rated high by Consumers' Union.—J. E. Peters, Blackstone Corporation, Jamestown, N. Y.

• (586) Dishwasher-Disposal Unit Combination: Information Kaiser Time-saver Sink, combining water-powered dishwasher and disposal unit in 48-inch steel cabinet retailing at \$369.50; porcelain work surface, four access doors; units also sold separately.—Walter Felt-house, Kaiser-Fleetwings Sales Corporation, Bristol, Pa.

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—H. C. Miller, Howard Miller Clock Company, Zeeland, Mich.

• (587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic-foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 North Morton Avenue, Evansville 20, Ind.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—A. E. Widdifield, Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

CABINETS, COUNTER TOPS

• (643) Kitchen Cabinets, Steel: Brochures, folders Berger steel kitchen cabinets; insulated against metallic sound; drawer glides ball bearing; shelves removable, adjustable; bonderized finish, two coats of enamel.—N. W. Sutmaier, Berger Manufacturing Division, Republic Steel Corporation, 1038 Belden Avenue, Canton 5, Ohio.

(731) Cabinet Tops: Booklet requirements for building sink cabinet tops, table tops, other horizontal surfaces using Formica; covers tools, equipment, gluing, pressing, edging, finishing.—J. Rodger White, The Formica Company, Cincinnati 32, Ohio.

ELECTRICAL EQUIPMENT

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data.—Miss Dorothy Lauer, Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

FABRICS

(794) Fabrics, Printed: Information line of printed fabrics design-

ed by Benjamin Baldwin, William Machado; seven contemporary patterns, good colors; special patterns, colors to specifications; prices, samples.—Ben Baldwin, Design Unit New York, 33 East Seventy-fifth Street, New York 21, N. Y.

• (485) Plastic Fabric: Brochure, samples Boltaflex all-plastic upholstery fabric; 51 colors; soft to the touch; will not crack, chip, peel, stain, stretch, sag.—Sol Sackel, Bolta Products Sales Company, Inc. 151 Canal Street, Lawrence, Mass.

(301) Fabrics: Information contemporary fabrics in wide range textures, colors, designs.—Miss Zelina Brunschwig, Brunschwig & Fils, 509 Madison Avenue, New York, N. Y.

(407) Plastic Fabric, Woven: Brochure, folder, samples Lumite woven plastic fabric; won't fade, stain, cuff; wide range colors homogeneously integrated; many textures, designs; does not cup; handles easily.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, New York.

• (444) Fabrics: Information one of best lines hand-printed contemporary fabrics; wide range colors, textures, designs.—Ben Rose, 314 North Michigan Avenue, Chicago, Ill.

FLOOR COVERINGS

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—John E. Hoff, Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn.

(388) Linoleum: Full color booklet featuring Pabco linoleum; suggests floor treatments for all rooms; wide range colors, patterns.—William Lowe, Paraffine Companies, Inc., 475 Brannan Street, San Francisco, Calif.

• (685) Carpet Strip, Tackless: Full color brochure detailing Smoothedge Tackless Carpet Strip; works on curtain stretcher principle; eliminates tack indentations, uneven installations.—Ben L. Paulsen, The Roberts Company, 1536 North Indiana Street, Los Angeles 33, Calif.

• (487) Rugs: Full color brochure, "Colorama" by Clara Dudley, emphasizing colors, textures, patterns featuring Alexander Smith & Sons rugs, carpets.—John Goodwillie, Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.

FURNITURE

• (313) Rattan: Catalog Malay Modern, Amber Ash contemporary furni-

ture; versatile, good for recreation rooms; indoor quality indoor-outdoor informal line.—R. L. Ficks, Jr., Ficks Reed Company, 424 Findlay Street, Cincinnati 4, Ohio.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Edward Frank, Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames.—Hans G. Knoll, Knoll Associates, Inc., 601 Madison Avenue, New York 22, N. Y.

• (316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—D. J. DePree, Herman Miller Furniture Company, Zeeland, Mich.

562) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen, Martine, others; full interior design service; also fabrics, accessories.—Armin Richter, 7661 Girard Avenue, La Jolla, Calif.

(584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison, Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen, Hansen lamps; specializes on service to architects, decorators.—Carroll Sagar, Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif.

• (323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, Taylor Green.—Hendrick Van Keppel, Van Keppel-Green, Inc., 9529 Santa Monica Boulevard, Beverly Hills, Calif.

GENERAL

(529) Building Materials: Information all kinds of building materials, including metal windows, wood windows, sash hardware, insulation, screens, lumber, panels.—Russell S. Edmonston, E. K. Wood Lumber Company, 4710 South Alameda Street, Los Angeles 11, Calif.

HARDWARE AND FIXTURES

• (589) Cabinet Hardware: Folder, data sheet contemporary line cabinet hardware; matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts.—Folke Engstrom, American Cabi-

net Hardware Corporation, Rockford, Ill.

• (561) Custom Hardware: Information fine finish custom hardware, including contemporary, French, Georgian, Colonial; cast brass, bronze, aluminum.—R. W. Gerhart, 1224 Rio Vista Avenue, Los Angeles, Calif.

HEATING & AIR CONDITIONING

• (329) Furnaces: Brochure Lennox Aire-Flo gas residential furnaces; provides warmed, filtered, humidified air; completely silent; remarkably well designed.—E. Ray Champion, Lennox Furnace Company, Marshalltown, Ia. (542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29— $\frac{3}{8}$ " x 9 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—A. J. Horn, Payne Furnace Company, 336 North Foothill Road, Beverly Hills, Calif.

(331) Radiant Panel Heating: Brochure containing non-technical discussion radiant panel heating down-to-earth discussion of subject by foremost authorities.—Norman A. Schuele, Revere Copper & Brass, Inc., 230 Park Avenue, New York 17, N. Y.

INSULATION AND ROOFING

• (650) Roof Slabs: Folder for architects, builders on Stretcrete roof, floor slabs, telling what they are, how they are made, and what they will do.—Hector MacLean, Basalt Rock Company, Inc., Napa, Calif.

(221) Insulation for Concrete: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents downward heat loss.—Allan Paul, Gladding-McBean & Company, 2901 Los Feliz Boulevard, Los Angeles, Calif.

(795) Kimsul Insulation: Technical booklet (AIA-37B) properties Kimsul insulation; consist of plies of creped asphalt-treated cellulose fibers with creped "pyrogard" cover held together with rows strong stitching in blanket; full details thermal, acoustical installations.—E. J. Keefe, Jr., Kimberly-Clark Corporation, 155 Sansome Street, San Francisco, Calif.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Theodore Wilcox, Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

LIGHTING EQUIPMENT

(653) Utility Pilot Lights: Folder Cannon colored utility pilot lights for signal, warning, decoration, general applications; from one to four lenses on plate 4 $\frac{1}{2}$ " wide to necessary depth; lenses in five colors unbreakable plastic.—Leslie Baird, Cannon Electrical Development Company, 3209 Humboldt Street, Los Angeles 31, Calif.

• (718) Dramalite: Folder introducing "Dramalite" designed by Oliver Lundquist for home and office installations; several models adaptable to wide variety of uses.—James J. Fedigan, Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, N. Y.

• (106) Fixtures: Brochure line of General contemporary lighting fixtures; wide variety covering all types of uses residential, commercial applications.—William Garelick, General Lighting Company, 1527 Charlotte Street, New York 60, N. Y.



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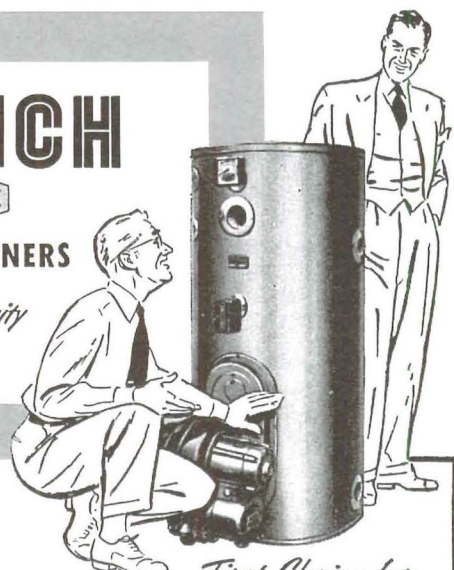
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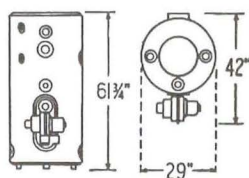
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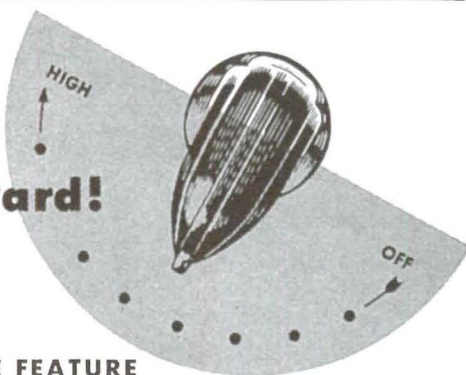
In Case Study House No. 13, South Pasadena, California (Richard Neutra, Architect), an Aldrich Series B Model 225 WC Boiler-Burner supplies hot water for radiant heat and domestic supply. Rating, BTU an hour (Max) 225,000; Sq. ft. hot water, standing radiation, 1400; water heater delivery 450 GPH @ 100° rise. Dimensions below.



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•(734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles; specifications.—H. M. Gerstel, Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y.

(657) Fluorescent Fixtures: Revised edition "Ceilings Unlimited" illustrating, describing Moler fluorescent lighting fixtures; shows combined light and ceiling equipment; full data all technical features.—H. L. Harrison, The Miller Company, 99 Center Street, Meriden, Conn.

(392) Luminaire: Brochure newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; individual or continuous mounting.—L. A. Hobbs, Smoot-Holman Company, 321 North Eucalyptus Avenue, Inglewood, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PLUMBING FIXTURES, ACCESSORIES

•(668) Bath Fixtures: Information Case contemporary bath fixtures, including T/N Water Closet, free standing non-overflow fixture; also complete line well designed lavatories.—Whitney G. Case, W. A. Case & Son Manufacturing Company, 33 Main Street, Buffalo 3, N. Y.

RADIOS

•(797) Radio, Built-in: Folder Flush Wall Radio, built in wall; for bedroom, bathroom, kitchen; standard 5-tube, A.C.-D.C. super-heterodyne completely concealed by panel; steel box 6—1/2"x9 3/8" and 3/8" deep with 1/2" KO.—L. R.

Schenck, Flush Wall Radio Company, 7 West Park Street, Newark, N. J.

SASH, DOORS AND WINDOWS

•(378) Plastic Screen Cloth: Brochures, samples Lumite plastic screen cloth; impervious to corrosion, stains, wear, bulging; does not need painting, comes in colors; cleans with damp cloth.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

(664) Windows, Horizontally Sliding: Brochure new line Glide aluminum horizontally sliding windows, doors; size limited only by size of glass specified; full technical, dimensional details.—Abe Grossman, Glide Windows, Inc., 17221 Parthenia Street, Northridge, Calif.

•(550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, mintons; outside screens. W. C. Watkins, Steelbilt, Inc., 123 North Avenue 18, Los Angeles, Calif.

(770) Windows, Folding: Brochure, data Browne Monumental Folding Type Windows; Alumilite frames require no paint, do not tarnish, discolor; can be washed from inside; for commercial use.—R. J. Travis, Universal Corporation, Houston, Texas.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—Francis G. Hansen, West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif.

SPECIALTIES

•(441) Wood Screens, Woven: Folder woven wood screens; 1/2" slats, 6"x7"; natural finish or colors; also 2" slats and smaller over all dimensions; for screens, shades, draw drapes.—Tropicraft, 535 Sutter Street, San Francisco, Calif.

OUTSTANDING PRODUCTS CHOSEN BY NEUTRA FOR WINNING DESERT HOUSE

During the past few years, with the increasing interest in the coloring of concrete surfaces, indoors and out, leading architects have been more and more frequently specifying Kemiko Concrete Stains because of their soft, warm tones and the variety of available colors which may be selected to harmonize with any architectural design.

Perhaps the most important Kemiko feature is that it is not a surface paint, but a permanent stain which penetrates to the full depth of the pores, forming its color through chemical reaction with the concrete itself. That is why, in the Desert House at Palm Springs, designed by Richard J. Neutra, Kemiko was used to add charm and beauty to this outstanding California home.

According to Mr. Neutra, Kemiko treated floors were specified because Kemiko was the only suitable material for carrying the identical tones from interior to exterior surfaces. Kemiko Concrete Stains and Waxes are manufactured by Rohloff & Company, 918 North Western Avenue, Los Angeles, Calif.

The shower doors in Mr. Neutra's prize building were fabricated by the American Shower Door Company, of Los Angeles. The specifications required these bathroom accessories to be custom built, using a solid brass moulding, triple chrome plated. The use of this material not only produces a fine mirror polished surface, but also a permanent finish, rust and tarnish proof.

The grilles above the door top are all hand made and require the highest quality of workmanship. The glass in these doors is of crystal, with delicate hand cut designs which lend to the grace and elegance of the room.

The lighting fixtures for the desert residence, which won the distinguished award for architecture, were furnished by C. W. Cole & Company, Inc. of Los Angeles. They were especially designed in collaboration with Mr. Neutra to meet the requirements of concealed light sources and directed illumination for modern architecture.

The gallery contains fourteen cylindrical semi-recessed 250 watt adjustable spot-lights designed to throw a rectangular pattern of light on the wall pictures. The fully recessed fixtures used in the other rooms utilized prismatic fresnel control lenses designed to give an even distribution of light with lamps ranging from 100 to 300 watts. Other recessed fixtures were of the Pin-Hole spot type or those using R-40 lamps with louvers.

The valance lighting consisted of fluorescent strips concealed from below by Alba-lite glass. The entire lighting scheme, well planned beforehand, indicates the close and successful cooperation between the architect and the lighting engineers of C. W. Cole & Company.

SMALL FAMILY HOUSE

continued from page 39

laundered in the passageway between playroom-kitchen and living room.

The location of the living room cantilevered over the wild lilacs and overlooking the sweep of glen and hilltops is constantly gratifying. Here the fireplace has been kept as an incidental aperture, covered by a flush panel during the summer when grouping tends to orient toward the outside view. The storage wall is so designed as to provide flexibility in location and display. The bedroom is easily accessible and sufficiently quiet to be used as a study. The patio is the parents' private domain, planned for sunbathing, with idle moments none too plentiful. It was temporarily an excellent enclosure for the outdoor life of crawler and early toddler, and at present doubles for a reptile court, housing a large desert turtle and assorted lizards and horned toads.

The plan was set up on a 4-foot module to simplify the installation of ceiling insulation board and wall panels. The frame is standard 2x4 construction, insulated and covered with $\frac{3}{8}$ " corrugated transite fastened with galvanized wood screws and washers. The concrete slab contains the radiant heating pipes. All sash and doors are wood, living room and parents' bedroom have 8'x8' sliding doors. The playroom has two, making it a breezeway in summer. Transoms are used for winter ventilation. Each bedroom has two closets with sliding doors complete with trays for linen. The entire slab is terra cotta in color. The ceilings are a flat white. Living room and parents' bedroom are honey color maple-veneer. The play room and children's bedrooms are varnished masonite. The walls and casework of the kitchen are being covered with linoleum in plain colors.

The main premise from which this house was developed was based on the idea that the average home has neglected the right of children and the needs of parents. This house gives the child freedom and independence in space, where necessary supervision is automatic and unobtrusive. It gives parents a private sphere for their special activities. This is an attempt to neutralize domestic contradictions and channel them constructively.

RESTAURANT

continued from page 40

indirect lighting from its source atop the lower ceiling. This curving wall treatment continues beyond the bar and turns the angle of the room continuing through the dining room.

The light shelf treatment is a continuation of the edging of the low ceiling at one side of the room and from this the ceiling slopes up to a curved diorama for the transition to the opposite wall where it comes down to a light trough built into the back of the seats. Thus, both terminations of this ceiling-wall combination are light sources. The color used for light reflection produces an added spatial feeling.

In the restaurant portion a note of hospitality and warmth is introduced by a fireplace with a copper-covered wall area at each side, that recalls again the treatment of the exterior. It has a raised hearth to improve the sight line visibility for a larger number of people in the building. The fireplace takes its angle somewhat from the relation of the forward part of the building, and in relation to it the booths are angled in such a manner that they face the fireplace more directly. It also permits small groups to feel separated from other groups without the use of screen walls that would destroy the spatial feeling.

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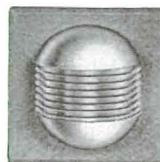
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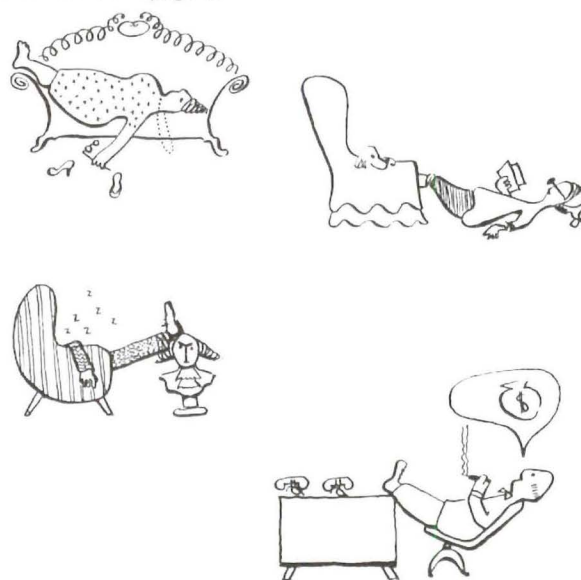
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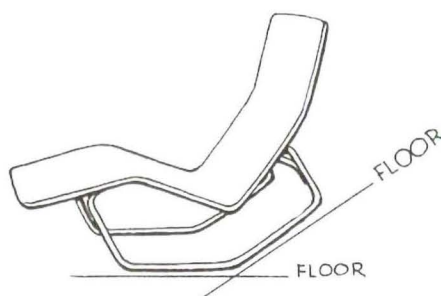
THE CHAIR

continued from page 27



Agree or disagree with the concept of horizontality in chair-body position, you can not help but question when you watch the members of your family sitting: tired mother, feet over the sofa end; little Eddie with her feet up on the chair as she reads poems by St. Vincent Millay; Gramp with his pipe in mouth and feet atop Beethoven's bust, and yourself as you are reading this issue of Arts & Architecture.

If you now agree, as do Bartolucci and I, in the validity of horizontal sitting, if you agree in our reasoning (better mental retention, more comfort, physical health virtues), then you will agree with us that the Barwa concept is the sum of the spirit and the work of the designers of the past 2000 years. You will agree that Barwa represents an expansion of spinal consciousness and physical comfort, and that the urge of all men to plunk down and put their feet up had the right idea but the wrong equipment—until Barwa.



THE BARWA CHAIR DESIGNED BY BARTOLUCCI AND WALDHEIM

one thousand years hence there will be but two basic positions—100% vertical or completely horizontal. our present zag-zig concept of sitting (certainly not Natures!) will be regarded as primitive and vulgar as we now regard the squatting in primitives

THE CHAIR

continued from page 26

a certain number of educators and designers in the field—lead to discovery? No. While visual appearance might be improved by forms from Klee, Moholy-Nagy, Kepes, Picasso, their forms are not especially adaptable to chair legs!

Social acceptance & proprietariness have led into the blind alleys of Beaux Arts and Elsa De Wolfs and popular magazines. The way out of the quandary and I believe what is needed at this time, is a medical, psychological tack. (In the development of Barwa it was found a medical approach was a ripe apple tree. Psychologists gave us ample evidence mental retention is greater if an idea is Studied while one is in a prone position rather than in an upright position. Veterans Administration doctors in Washington D.C. convinced us on the usage of certain materials for cleanliness. Physicians at Lying-In Hospital, Chicago, suggested we raise the unit two inches for pregnant women. A gynecologist at Northwestern helped perfect the gravitational angle of "tip." And while the manufacturers gave us no encouragement, Barwa won citation after citation as being one of the world's most comfortable body-chair position). A study of history will provide one with a sight in this game of gunning for an improvement in the chair-body. It often helps one to see contemporary problems in their naked reality. Thus a quick scan of the evolutionary progress of the chair.

CINEMA

continued from page 20

lected heads prevailed, and this sequence, although prepared and ready for shooting, was ultimately eliminated.

I do not propose to discuss the subject of the so-called Communist threat. This much can be said, however: the movement as a move-

ment has a tremendous influence over many people. All of these people are not sadists, neurotics or nymphomaniacs, as one is led to believe after seeing "The Red Menace." If the Communists are an internal danger and threat to the stability of the Republic, this danger and threat is, if nothing else, subtle. And subtlety is one quality which one does not find in "The Red Menace." Audiences will not accept an over-simplified, trite statement of what the conflict between Communism and Democracy is. And the fact that "The Red Menace" is a box office flop, according to trade papers and magazines, bears this point out with startling significance.

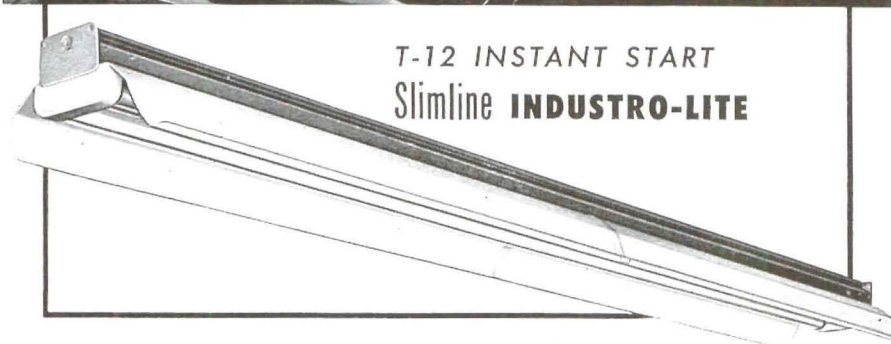
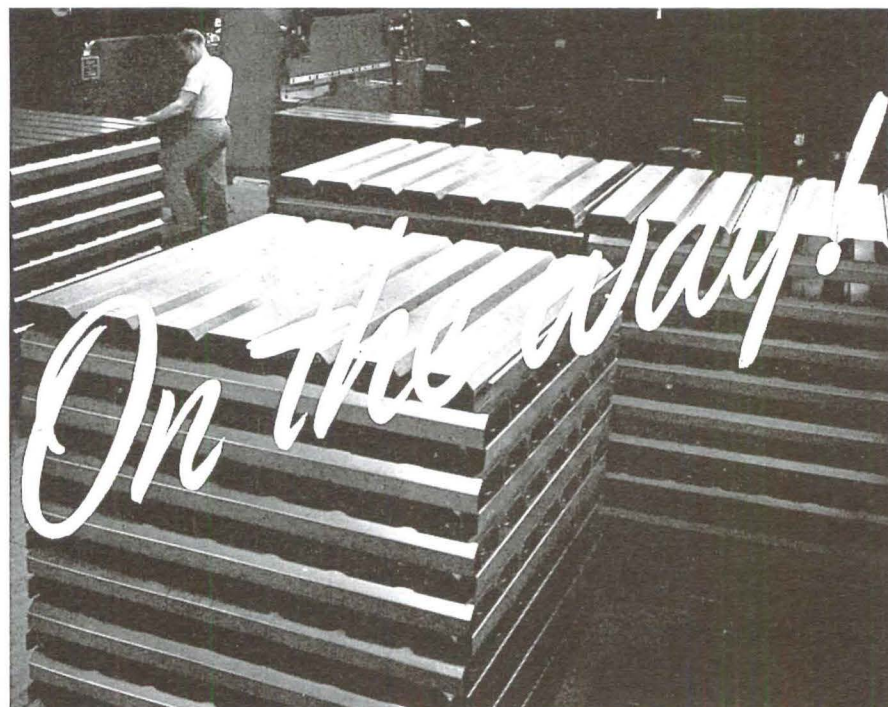
THE FOREIGN MOVIE

From time to time reviewers will go out of their way to give special mention to foreign films. I have written before that American audiences only see the cream of the European output, and we are mercifully spared bad French, Italian, and British pictures, among others. But when they reach our shores, the good ones are very, very good. The problem of why foreign films seem occasionally superior to our own arises again in a consideration of MGM's "Edward, My Son," one of the really outstanding pictures of this season. Starring Spencer Tracy and Deborah Kerr, and directed by George Cukor, this film, although produced in England, was, in effect, an American-made film. Yet, in my opinion, it would have been impossible to have made this film the way it was made within the walls of a Hollywood studio. There is a leisurely pace, a lightness to it, which make the picture superior. Perhaps the bit players, the minor castings, account for the effective difference. Perhaps Hollywood spends too much time with its stars and devotes too little attention to the problem of carefully selecting lesser supporting players. At any rate I was impressed and surprised. And the greatest surprise came with the knowledge that this film had been directed by George Cukor, an accomplished film maker, whose previous efforts have that Hollywood gloss and slickness to them. This was a different George Cukor, to me, at least. I recall having the same reaction to Sam Wood's work on "The Citadel" and "Goodbye, Mr. Chips," which were two of his finest pictures. Mr. Wood, like Cukor, had directed notable pictures before. But their foreign-produced films far surpassed their best Hollywood efforts. It may be that the lack of front-office directives close at hand spelled the difference between routine picture-making, and inspired picture-making. Whatever the reason, the climate of production in Hollywood does not always provide the creative artist with the best film-making atmosphere.

BRIEF NOTES

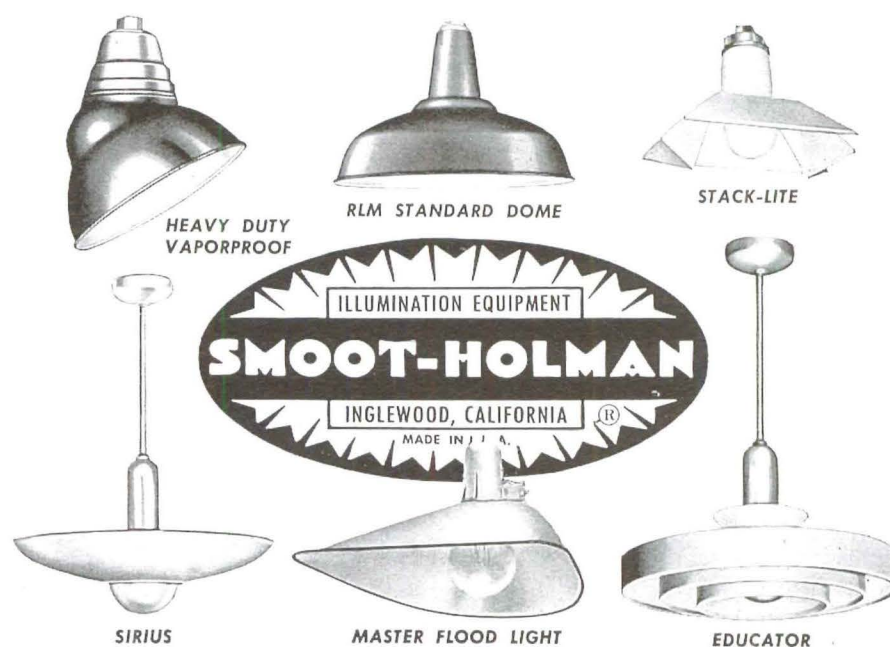
Skip "The Big Steal" which never should have been made. Even the kids won't like it. Somerset Maugham's "Quartet" is made beautifully, but occasionally dull. "The Crooked Way" is taut, sharp melodrama in the best whodunit tradition. "It Happens Every Spring" is a wonderful nonsense, with Ray Milland as a champion

Big League pitcher. That ought to be enough for a good comedy idea all by itself. "The Fountainhead," about which more later, is an interesting statement of extreme individuality and its consequences. Architects, it is reported, are dismayed by Hollywood's version of modern architecture.



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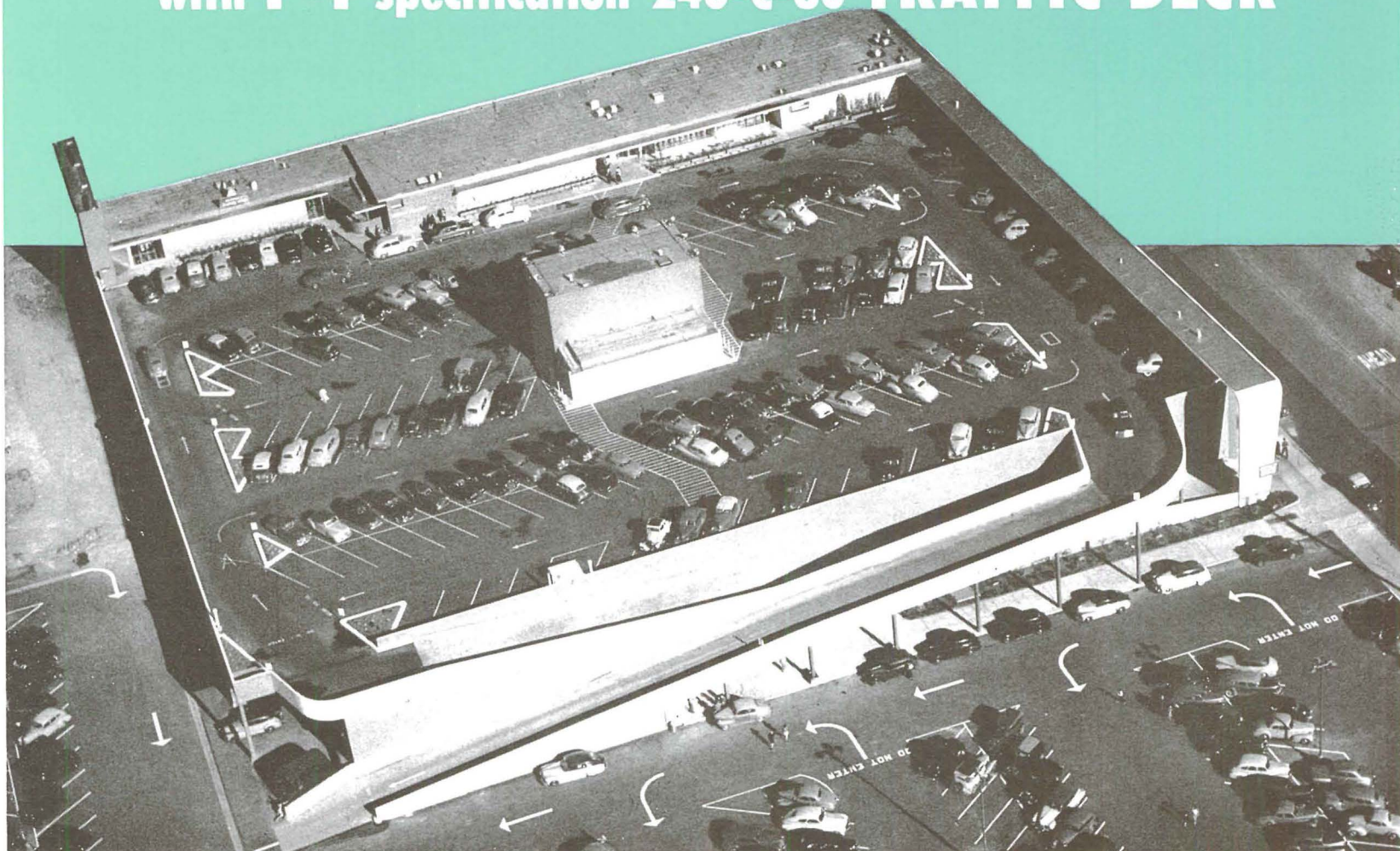
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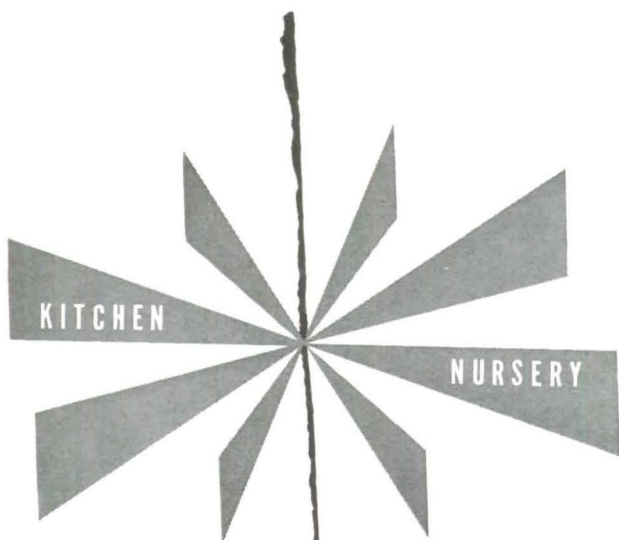
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